

Sets in Order

35¢

JUNE
1961



LOTA and HAROLD
ERICKSON

SEE PAGE 9

GENE
ANTHONY

The Official Magazine of SQUARE DANCING



WE DOUBLE DARE YOU

TO LISTEN TO THIS NEW SINGING CALL

Bob Dennington of San Diego, California came up with this fast moving but smooth flowing dance routine and we combined it with music that is bound to excite everyone who hears it. The tune is the old standard, "I Double Dare You," popular in the late thirties, and the Squareabouts came up with an arrangement that features a heavy "after-beat" rhythm, just enough lead and in a key low enough that most callers will find it easy to use. Lee Helsel does a masterful job on the "with calls" side.

S.I.O. F-111, I DOUBLE DARE YOU
Flip instrumental with calls by Lee Helsel

Technical Data

Tempo: 128, Key: F, Highest note: C, Lowest note: "Low C"
Type of music, Subtle jazz, 2/4 with emphasis on the "after-beat."

AND A REAL

"PERKY" TWO-STEP



Here's your chance to really strut. The tune is "Aunt Dinah's Quilting Party" with a modern and "perky" arrangement by the Roundabouts. The dance is a lively but easy two-step written by Bryce and Elner Reay of Dayton, Ohio.

S.I.O. X3123 — PERKY
With flip side for teaching

Sets in Order

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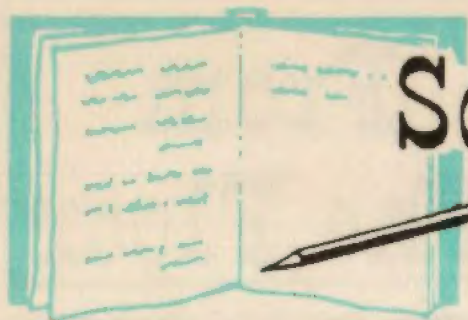
A CALLER AND ROUND DANCE LEADER buys public address equipment for one reason—to do his job effectively. For the best results this equipment should be that which experience has shown will best meet his individual requirements. Does he need coverage for forty or fifty squares of noisy square dancers or are his groups made up of a few friends in a basement playroom? Perhaps he teaches round dancing and needs a set that will give ample coverage but essentially will provide good music. When selecting a piece of equipment he must first determine his needs and then buy the set that best serves the purpose — and that takes EXPERIENCE.

Every member of our organization in sales, service, purchasing or administration has been active in both square and round dancing for many years and is completely familiar with the problems involved in producing good sound, both as to voice clarity and to give the dancers good music for dancing.

We handle only proven, top-quality lines of equipment, have a large selection of models readily available and will help you select the right piece of equipment at terms to suit your needs and with prompt, courteous service both before and after the sale.

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P.O. Box 48547, Los Angeles 48, Calif.



Square Dance Date Book

- June 1-3—2nd Ann. International Convention
Bismarck, North Dakota
- June 3—13th Annual Spring Festival
H.S. Gym, Great Falls, Mont.
- June 3—Dairy Month Jamboree
Naval Air Sta., Tillamook, Ore.
- June 3—Gate Swingers Public Dance
Commun. Bldg., El Portal, Calif.
- June 3-4—Sashay Partners Guest Caller Dance
Natl. Guard Armory, Rock Springs, Wyo.
- June 9-10—3rd Ann. Round Dance Festival
Munic. Audit., San Antonio, Texas
- June 9-11—A-Square-D Ann. Catalina Holiday
Avalon, Catalina Island, Calif.
- June 9-11—10th Ann. Minn. F.D. Fed. Conv.
New Sr. H.S., Detroit Lakes, Minn.
- June 10—7th Ann. N.W. Arkansas Fest.
Uark Bowl, Fayetteville, Ark.
- June 10—Metuchen R.D. Club Guest Ldr. Nite
New Metuchen H.S. Gym, Metuchen, N.J.
- June 10—Rocking Squares Flower Fest. Dance
Fillmore School, Lompoc, Calif.
- June 10—4th Ann. Promenaders Summer Jamb.
Old Faithful Lodge, Yellowstone Pk., Wyo.
- June 10—Colo. Springs-Pueblo Jamboree, State
Fair Grds. Assembly Hall, Pueblo, Colo.
- June 16-18—8th Ann. Calif. State Convention
Balboa Park, San Diego, Calif.
- June 17—Ark. State Federation Dance
Fair Grounds, Hot Springs, Ark.
- June 17-18—Midwest Square Dance Festival
Muscatine, Iowa
- June 18—State Rose Festival Dance
H.S. Gym, State Center, Ia.
- June 22—Natl. Convention Trail Dance
Mayfair Shop. Ctr., Milwaukee, Wisc.
- June 23-24—2nd Ann. S.E. Aquaduck Festival
Savannah Beach, Ga.
- June 24—5th Ann. Kon Yacht Kickers Jamb.
Dreamland Blrm., Conneaut Lake Pk., Pa.
- June 24-25—Ocean Waves 3rd Ann. Bar-B-Que
Hoedown, Morro Bay, Calif.
- June 27—Natl. Convention Trail Dance
St. Gerard Sch., Lima, Ohio
- June 28—Natl. Convention Trail-In Dance
Sun-E-Side Hall, Ligonier, Ind.
- June 28—Natl. Convention Trail Dance
Sun Oil Empl. Recr. Ctr., Toledo, O.

(Continued on page 46)

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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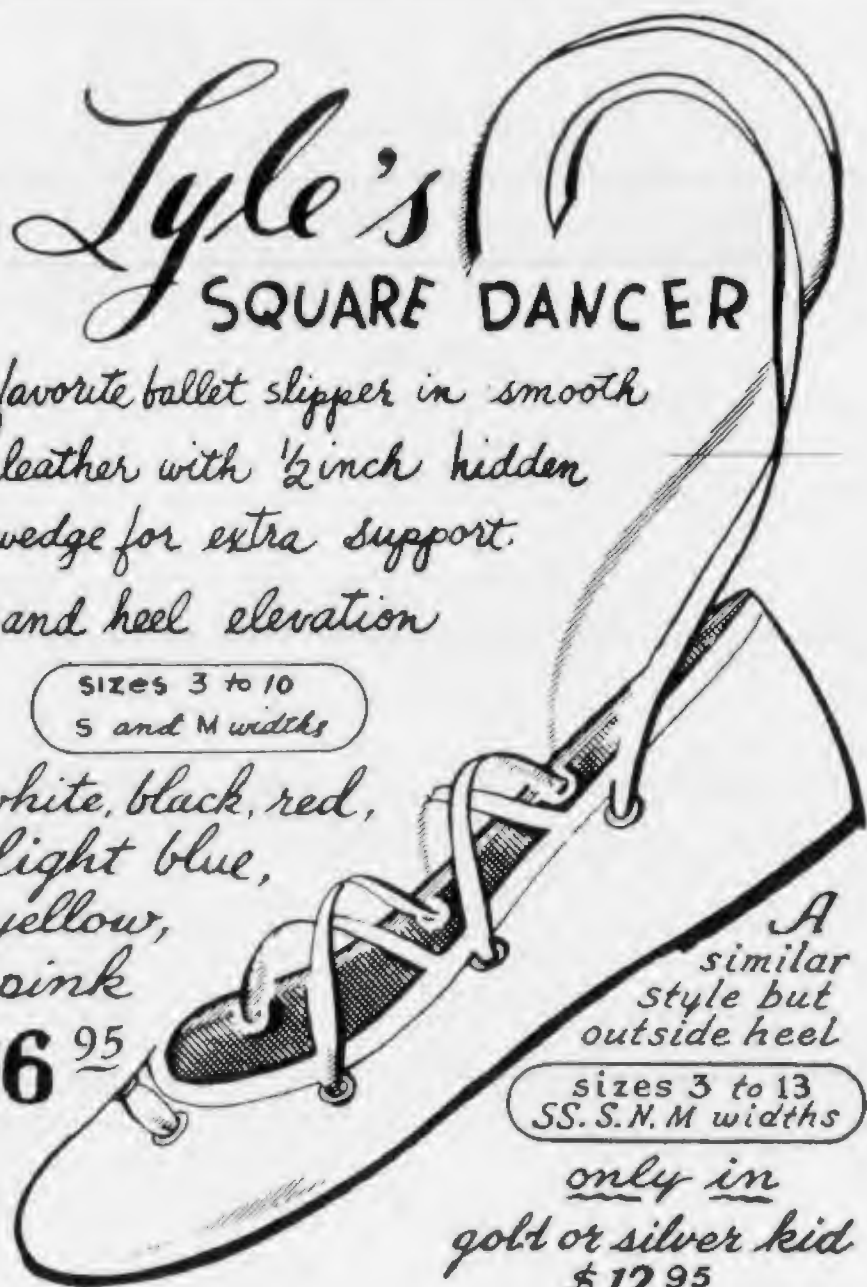


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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... "Sets" gets better and better and I certainly agree to the hilt with your editorial stands.

Max Forsyth
Indianapolis, Ind.

Dear Editor:

... Please try to print as much as possible of our Atlantic Convention release. We count very heavily on response from Sets in Order readers. I have great faith in our magazine.

Bud Sibbald
Oradell, N.J.

Your story is on page 43 of this issue. Hope you have a great crowd. Editor.

Dear Editor:

Gals may object to the men having bare arms but I object to reaching for a girl's arm and getting a fistful of bracelet or loose jewelry.

Doc Tirrell
Cresskill, N.J.

Amen. Editor.

Dear Editor:

... The article "The Caller and His Income Tax," SIO, Feb., 1961, was very good. We have had a lot of experience with state and federal income tax audits - they have audited us every year since 1952. There was another spot where a little more may be saved. When a caller gives his services to a charitable or church activity, it is better for him to charge a fee, have them pay him and he, in turn, give them a like sum in a check as a donation.

There are several reasons. First, the donation would be reported under his calling income, which would boost it up, give a better impression that it is a business. Then to get to the real fine points, if the caller is paid, it is a legitimate business trip. His car expenses are deductible as such. It seems that personal mileage has gasoline tax deduction; business mileage does
(Please turn to page 38)



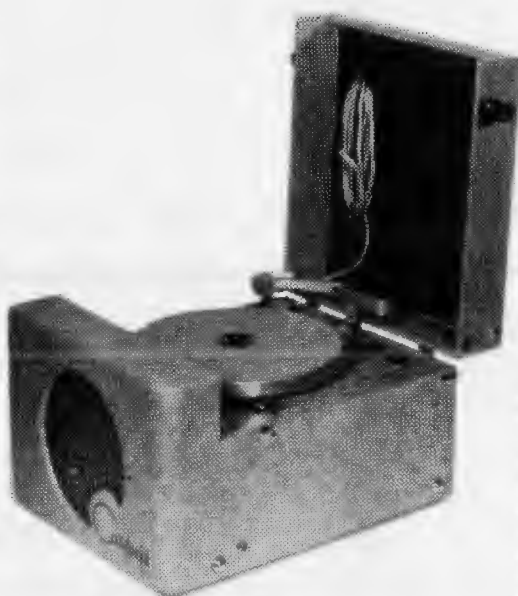
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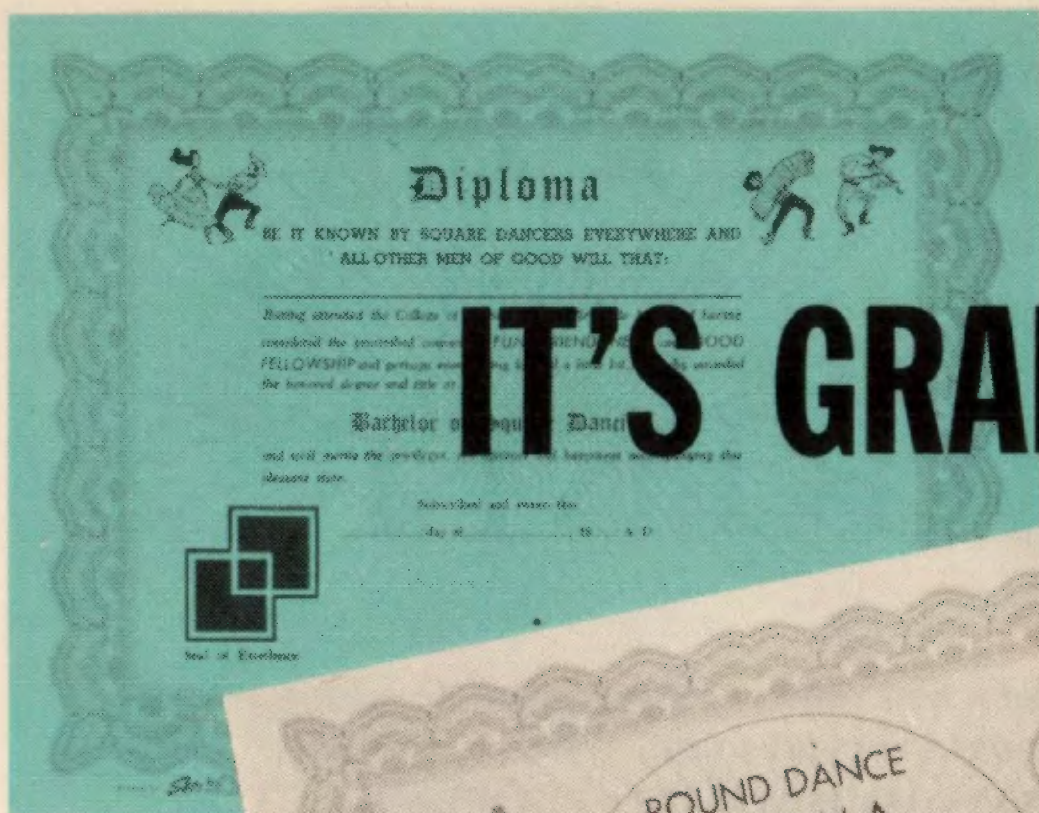
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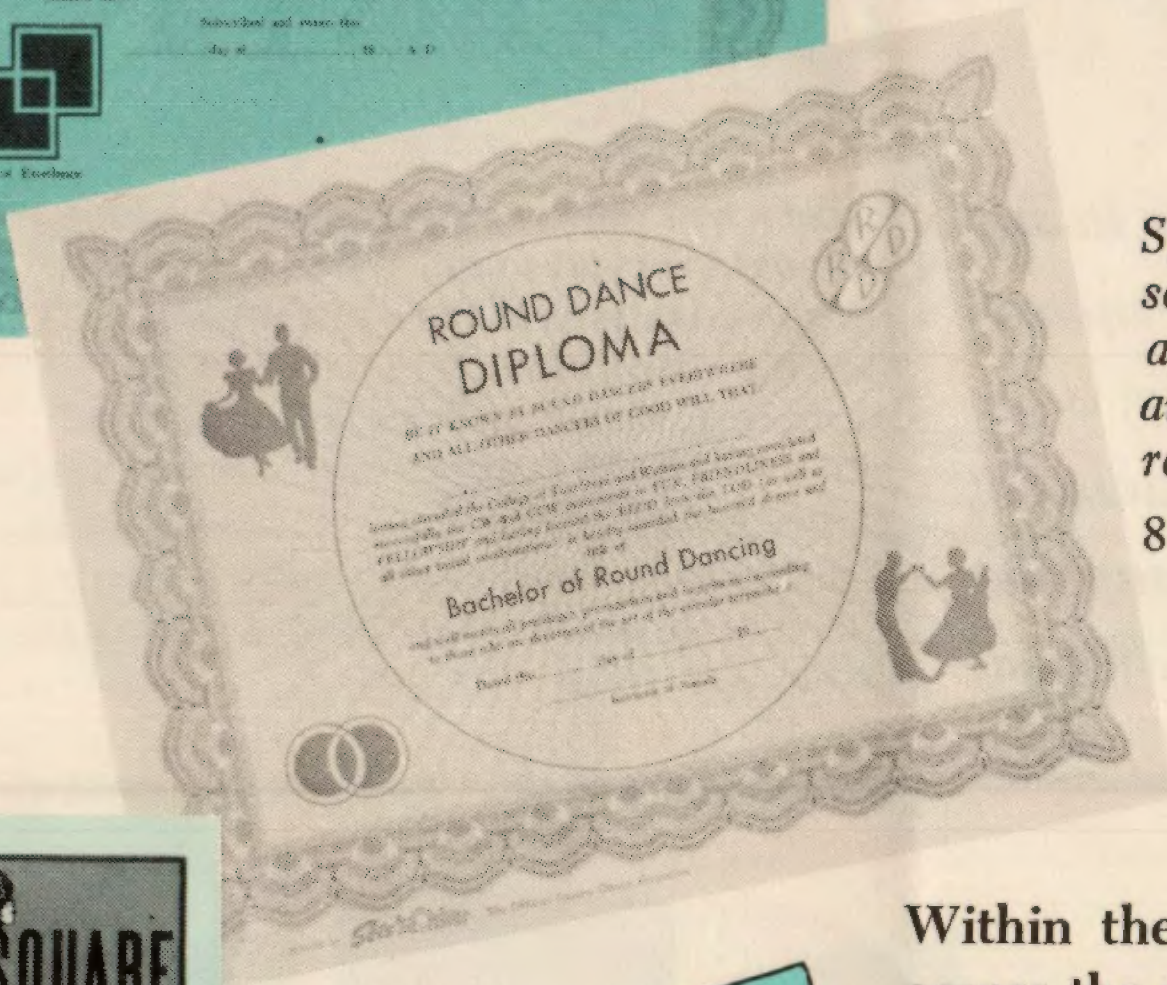
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Add 20c postage for each order



- **SUBSCRIPTION CERTIFICATES:** These certificates are purchased at \$1.00 each and are given to a friend or used as a door prize. The recipient mails the Certificate to Sets in Order and a four-month subscription is set up for him.

Within the next few weeks student dancers across the nation will have completed courses in both square and round dancing. Listed here are a few suggestions which will help the caller-teacher make square dancing "something special" for his students.

- **SQUARE DANCE DIPLOMAS:** This beautifully designed diploma is cleverly worded and may be signed by the caller and presented to individual students.

8½" x 11" 10c each (Minimum of 10)

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- **SQUARE DANCE DECALS:** Dancers can identify themselves with their hobby by displaying this emblem on car windshield or rear window. 3" x 3" 5c each

Include self-addressed stamped envelope for 1-15 decals. Postage on 16 or more is prepaid.

- **BUMPER BANNERS:** These bright red strips reading "HAVE FUN SQUARE DANCING" are sure to boost square dancing in your area. Long lasting.

4" x 12" 35c each or 2 for 50c postpaid

- **LAPEL PINS:** A beautiful Recognition Pin with safety clasp can be worn on dress, shirt or coat. Rich black with bright rhodium trim..

\$1.10 each postage prepaid

Californians: Add 4% sales tax

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AS I SEE IT

bob osgood

June 1961

THERE MUST BE quite a number of enthusiasts across the country who could fill the title of Mr. and Mrs. Square Dancer but we feel that this honor certainly is suitable to the couple we are honoring this month. Harold and Lota Erickson, General Chairmen of the tenth National Square Dance Convention being held in the city of Detroit, Michigan, late in June, the spotlight is on you!

What are the qualifications for a couple who will handle such responsibility? There are so many. Certainly leadership is one factor. Leadership not just in square dancing (the Ericksons have been club presidents, association presidents and festival chairmen to just touch on the subject) but leadership outside of this activity is equally important. Harold, as a member of the Michigan Bar Association, has held the post of Friend of the Court in Detroit for many years before going into private law practice recently. In addition he is past master of his Masonic Lodge and is at present honored by being nominated a 33rd degree Mason.

Enthusiastic in many phases of the hobby, Harold and Lota have been active in Detroit square dancing since 1947. They have attended at least twelve square and round dance institute sessions and have been on hand at six of the past nine National Conventions.

The Ericksons have three grown children living in and near Detroit and are quite proud

of the fact that of their eight grandchildren four are girls and four are boys — a perfect square.

And so to Harold and Lota Erickson, our cover people, goes Sets in Order's special salute as Mr. and Mrs. Square Dancer — couple of the month. You'll see them in Detroit.

An Opportunity

IF YOU'RE ATTENDING the National this month in Detroit, why not plan to take a report of it back with you when you return to your home club. Not every one can attend one of these big affairs but everyone in this activity should be interested in its outcome.

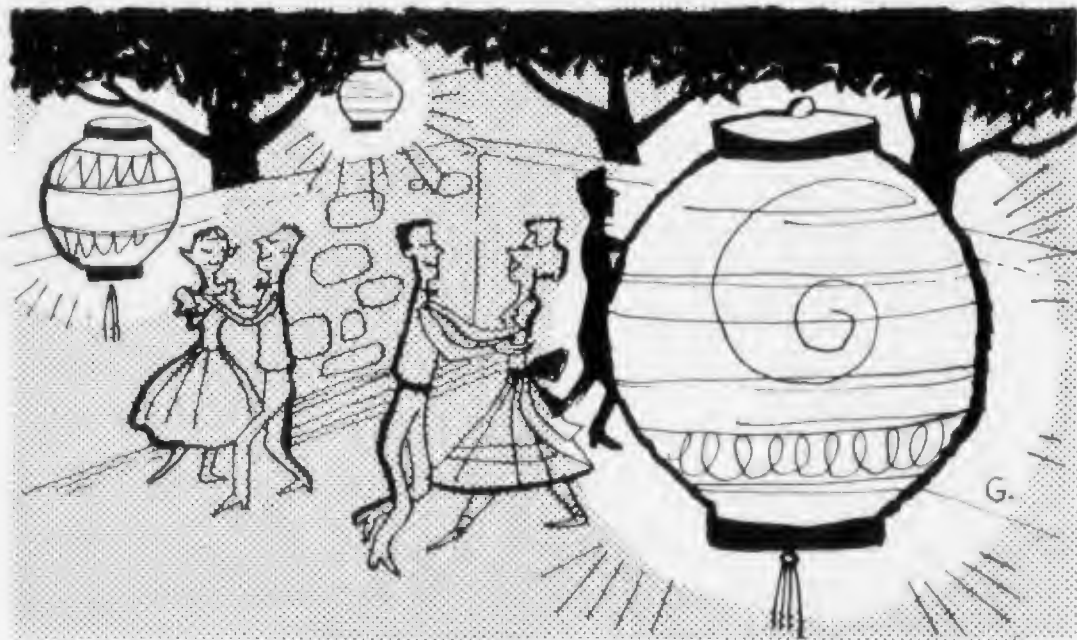
And, while you're at the Convention, we do hope we'll get a chance to say hi! Our big problem, the minute we get into the middle of one of these gigantics, is to forget promptly the names and faces of just about everyone. So, if your name is Brown and we call you Smith and you hail from Denver and we remember seeing you in Alabama — please forgive us and just know that this is normal for us — at one of these affairs.

Please, don't forget!

LAST MONTH in these pages we told about a rather ambitious plan we dreamed up to get Sets in Order into the hands of more square dancers. The fact of the matter is, that while we may boast about having the largest circulation of any square dance publication, there are still many areas where Sets in Order is virtually unknown.

To offset this tragedy we would like to put our best two salesmen to work — You, as a member of the family, and a sample copy of the magazine as the best way of telling folks just what Sets in Order is all about.

Here's the pitch. If you're not doing anything for a few minutes, would you please jot



down the names and addresses of any square dancers whom you believe do not now subscribe? Whether they're new dancers or old, callers or teachers, members of a club or still in class — we like to think that Sets is tailor-made for them and we'd like to send them a special sample to prove it.

Naturally, neither you nor they are obligated in the least. If, once they look over their sample copy, they like what they see — great. Then maybe they'll add their name to our list of happy subscribers.

It doesn't matter whether the list is just one name or one hundred. The main thing is to get it in right away. You may use the form included in the May issue or just any sheet of writing paper will do. You may use a Sets in Order postage-paid envelope or foot the four cent charge yourself. However you do it — thank you — yes indeed, thank you very much.

May Dancing Hits High

IN TAKING A GOOD LOOK at the Square Dance Date Book appearing in the May Sets in Order, we find some most interesting points. This date book contained 43 items, as contrasted to the usual 24 to 28 items. These affairs listed, with a possibility of from 24 to hundreds of squares of dancers attending, were from 24 states, two Canadian provinces and the Philippine Islands. Montana, Michigan, Nebraska, Illinois, Ohio and Texas had three listings each; Washington, California, Wyoming and Maryland had two; North and South Dakota, Idaho, Oklahoma, Colorado, Utah, Nevada, New Mexico, Kansas, Pennsylvania, West Virginia, Tennessee, North Carolina, Louisiana, British Columbia and Ontario, Canada and the Philippines had one each. Examine a statistical look such as this, at plain facts, and there can be no doubt that square dancing blooms as the flowers in May.

Label Talk

LATEST SCOOP from the major recording companies is that before long we may see a 7" record at 33½ as standard in place of the 45 rpm speed. This record will be the same size as the present 45's but will feature the smaller hole. The purpose will be to have a standard speed for the smaller records that coincides with the larger LP's, thus tending to simplify

record playing equipment. This time it seems the majors will be taking their cue from the square dance labels. Both Balance and MacGregor have tried this during the last several years . . . We enjoyed the new MacGregor album featuring Jerry Helt. We still get quite a kick out of hearing the square dance LP produced by Treasure Records and featuring Holler Hawkins and the Hayriders. The caller on this sounds as though he might be Jerry's brother . . . Latest to record on Columbia is Bill Shymkus of Chicago who comes out on an LP, one side for new dancers and the other for the more experienced . . . We're still getting more suggestions relating to standardizing instruction sheets and hope to come out with some ideas about designs before too long.

Miscellaneous

ON APRIL 12TH the nation noted the 100th anniversary of the firing on Fort Sumter. For the next four years the Civil War Centennial will be dramatized in movies, television and by the press. There should be some wonderful square dance themes coming up to use in your club that will tie in well with this period in American history . . . A good dollar's worth is the booklet, "Swinging Threes" prepared by Luke Lukaszewski for recreation students and directors of the 4H Department of the University of Minnesota. This is a most helpful answer to the leader confronted with an uneven number of participants at his evening affair. The booklet can be ordered from Bulletin Room, Institute of Agriculture, University of Minnesota, St. Paul 1, Minnesota . . . President Kennedy's recent stand on physical fitness should see quite a step-up in recreation planning across the country. This could mean an even greater emphasis on group recreation such as square dancing . . . We were so delighted last month to visit, work with and dance with the folks on Vancouver Island once again. Active, congenial and enthusiastic dancers and callers working closely together spell out a strong square dancing future for the entire area . . . Europeans treated to small samples of square dancing in the past will be suddenly deluged with square dancers this summer as at least five different groups head for the Continent. "Official" guests of the military and the European Association this year are Jim and Ginny Brooks from Alderwood Manor, Wash.

City of Detroit

EXECUTIVE OFFICE

LOUIS C. MIRIANI
MAYOR

April 13, 1961

TO OUR SQUARE DANCING FRIENDS:

All of Detroit joins me in extending a warm, friendly welcome to each of the delegates to the Tenth Annual National Square Dance Convention. We're proud, indeed, to be chosen as the host city for this magnificent and colorful spectacle; and you can be sure we will do our utmost to justify our reputation as The Host with the Most!

I think it must be significant that the National Square Dance Convention comes to Detroit at the same time we and our neighboring community of Windsor, Ontario are celebrating our annual International Freedom Festival.

Judging from the many Canadian square dancers who will be attending your Convention it appears obvious that there is a genuine international appeal to square dancing, and that this wholesome activity can, and does, help to build goodwill and friendly relationships among people of all races and nationalities.

We sincerely hope your visit here in the Motor City will be a truly memorable one, and that your Convention in beautiful, spacious Cobo Hall will be the biggest and best in all square dancing history.

Sincerely yours,

Louis C. Miriani
Mayor

Mayor Louis C. Miriani, of Detroit, signing letter of official welcome to delegates at the 10th Annual National Square Dance Convention on June 29th, 30th, and July 1st. In background, from left to right are Harold O. Erickson, General Chairman of the Convention; Don Smith, Vice Chairman; and Stan Drews, Chairman of the Publicity Committee.



THIS IS THE MONTH

MONTHS AND MONTHS of preparation culminate this month in what many believe will be the largest of all the National Square Dance Conventions. Chairmen of the Detroit spectacular, Harold and Lota Erickson (see cover) have surrounded them one of the most capable and experienced collections of workers ever assembled under the banner of square dancing.

Heading the various committees are the men and women shown on this and the following pages. On their shoulders has rested the task of registering, programming, housing, and effectively looking after the great multitude of jobs that face such a group. To them all we pay particular tribute.

Another First

Up to this time more than 250 callers and teachers from all parts of the country have indicated their intention to attend the special series of lectures especially designed as a help to square dance leadership. The meeting to be held in Cobo Hall starts at 8:30 a.m. Thursday, June 29th and is an innovation in the regular convention program. It should be of great personal interest to all in the teaching and calling field. All callers are invited.

The Panels

One significant factor makes the National Convention stand out as being decidedly more than just another giant jamboree or festival. That feature is the outstanding array of round table and discussion panels that are provided for the enlightenment of all convention goers.

No matter what your particular interests in square dancing may be you will find in at least one of the panels something of great value to take home to your local square dance movement. Remember that these panels are not just aimed at the teacher or caller or even the club

Carl and Rhea Bloch

Vice Chairmen

A pair of Detroit favorites for many years, they have contributed generously of their time and talents to assure the success.



Conrad and Bessie Dahl

Vice Chairmen

Long-time leaders in Detroit's square and round dance picture, the Dahls play an important role in the 1961 Convention.



Ken and Vivian Koppin

Vice Chairmen

Besides being mayor of Grosse Pointe Woods, Ken and his wife have contributed importantly to Convention planning, direction.



Don and Fran Smith

Vice Chairmen

Need help? Just call the Smiths, two of the Detroit area's most capable and respected square dance leaders!



Bernard and "Jake" Smith

Treasurer

None finer. It's folks like this who give square dancing its good name!



or association officer, they're designed for *every-one* who is interested in taking a part in perpetuating this activity over the years to come. Here is a brief rundown of the panels as they stand at the present time:

Thursday: 3:00 to 5:00 P.M.

Basics and Fundamentals of Round Dancing

Friday: 10:00 A.M. to 12:00 noon

A Peek Into the Future of Square Dancing
Dressmaking, Patterns, Caring for Clothes

Friday: 1:00 to 3:00 P.M.

Prime Requisites for a Good S.D. Club

Let's Get in the Groove (Recording)

Features that Sell Your Camp, Institute
Workshop

Ruth Jacques

Secretary

"Above and beyond the call of duty" best describes her outstanding service to the Convention Committee.



Betty Lloyd

Youth Activities

Wouldn't you know it? The only unmarried person on the Committee, an' she winds up takin' care of all the youngsters.



Dave and Lee Palmer

Exhibitions

A flair for showmanship and a fine dramatic instinct make this couple an ideal choice for this important job.



Shirley and Mickey Halverson

Decorations

A truly big job, ably performed by a pair of fine folks.



Martin and Evelyn Carl

Sound

A mighty responsible job for a pair of mighty responsible folks!



Earl and Jeannette Klinge

Folk Dancing

An outstanding program of workshops, requests, and parties every day.



Charles and June Kopta

Square Dancing and Music

Your Convention dancing pleasure depends on them — and you can be glad it does!



Lee and Mildred Brennan

Panels

Under the enthusiastic direction of this dedicated couple, panels will play a vital role in the 1961 Convention.



Larry and Lois Billings

Style Show

When you need something done in "high style" — these are the folks who can do it.



Paul and Dorothy Emery

Round Dancing

A fine job of planning and programming guaranteed to assure your round dancing pleasure.



Copy Craft Photos by Stan Kenn

Friday: 3:00 to 5:00 P.M.

So You Want to be a Caller?

Pressing Problems of the Square Dance

Press (For editors and reporters)

Round Dancing at Square Dances

Saturday: 10:00 A.M. to 12:00 noon

Dressmaking

Youth Gets Into the Swing — What Part Can Square Dance Play?

Saturday: 1:00 to 3:00 P.M.

Youth Workshop

How to Organize a Federation, Council or Association

Have Mike — Will Travel (Problems of the professional traveling caller)

Saturday: 3:00 to 5:00 P.M.

Caller-Dancer Relationships

The Problems and Mechanics of Publishing a Square Dance Magazine

Advanced and Specialized Round Dance Groups and Clubs

The Host With The Most

You may be sure it will be the biggest convention in the history of square dancing. With more than 10,000 delegates registered by mid-April, there appears to be little or no question that the final registration will easily exceed the



Henry and Betty Morris
Transportation
A really tough job, ably handled by a couple of real "pros."



Royal and Florence Secord
Arena Ticket Sales
A big job handled most capably—with Florence doubling in brass as one of the co-editors of the Souvenir Cook Book.

Dave and Angie Taylor
After Parties
One of Detroit's most talented callers, Dave—with wife Angie—has arranged a fine schedule of after dance parties and events.



Harold and Peg Curtis
Host—Co-Chairmen
Friendliness and hospitality are the keynotes the hosts are using to make you welcome.



Bill and Gladys Mitchener
Contra and Old Time Dancing
Mr. Rhythm, himself. A pair of Detroit's finest square dancers serve up a great program of old-time and contra dancing.



Jim and Louise Hoyt
Host—Co-Chairmen
These folks have helped Detroit to earn its reputation as The Host With The Most!

John and Ruth Elling
Exhibitors
A mighty important part of the Convention team, the Ellings have secured a fine group of exhibitors for the Convention.



Lee and Rosemary Webb
Housing
Here's a task of really imposing proportions—with a couple of real "experts" doing a magnificent job.



Charley and Jessie Gossom
Pre-Convention Dances
Can't think of two nicer folks to "blaze" a Convention trail. They've surely arranged a fine program of "warm-up" events.



Bob and Madeline Robinson
Registration
Outstanding is the word for the superb performance of this handsome, hard-working couple!

Sam and Laurene Jackson
Souvenir Program
Their fine work will remind you often of the '61 Convention. Keep your program—and take some home too for your friends.



Stan and Bobbie Drews
Publicity
They'll probably receive an award for keeping the Postal Service solvent!



15,000 mark — well beyond the total attendance of any previous National Convention.

And almost certainly the 1961 Convention will establish a new standard of elegance when the doors of Detroit's newly completed Cobo Hall swing open on June 29th to welcome square dancers into what is acknowledged to be the world's finest convention and exhibit building. A marvel of modern building tech-

niques and materials, the beauty and spaciousness of this fabulous structure are truly awe-inspiring. Here — in a single building — dancers may enjoy the exciting stimulation of the entire Convention without having to venture outside. Square dancing — round dancing — folk dancing — contras — old-time dancing — workshops — panels — exhibitions all will be held comfortably in this one huge structure.

THE DANCER'S WALKTHRU

Sets in Order

THEMES FOR JUNE PARTIES

JUNE, with its beginning of summer, Flag Day (on June 14), and the National Convention suggests many themes. Since we gave Mother the nod in May, why not follow thru for dear ol' Dad in June, when his day is celebrated on June 18. Give merit badges in the form of sunflower-shaped paper circles perhaps 3" across, from which dangle inch-wide ribbons in different colors to match the circles. Give one each, appropriately lettered, to the Oldest Father, the Newest Father, the Father with the Most Offspring. You can carry this on to the Fattest Father, the Leanest Father or as far as you feel up to making merit badges.

If you have at least four especially designated fathers, have them do an exhibition square of some sort and reward their efforts by insisting they be first in the chow line and waiting upon them attentively at refreshment time. Suggest to your caller that he call, "Papa," based on the tune, "Papa, Won't You Dance With Me?," some time during the evening. No caller? Well, Bob Ruff has recorded it on a Sets in Order record.

CROWDED FLOOR ETHICS

By Carl Kindle — Hughson, Calif.

(From Notes at N. Calif. Callers' Assn. Inst.)

MOST OF US have attended a big dance or convention where the floor was very crowded. There was barely room to squeeze thru; yet there were some trying to twirl and back lash.

Extra twirls, etc., are often picked up by the dancers from exhibition groups and TV programs. A square of trim young people with plenty of space for their fancy gyrations looks very nice but this sort of thing doesn't look nearly so nice when tried on a crowded floor by people not equipped for it.

The ability to dance smoothly and comfortably under crowded floor conditions is acquired

in two ways: (1) By the school of hard knocks; or (2) in the beginners' class. Obviously it is hard to educate an experienced dancer in crowded floor etiquette as once habits are established they are not easily broken.

SO — that leaves us the other alternative, the beginner's class. From the very first time the new dancers are squared up, the importance of keeping the square small and eliminating unnecessary steps by keeping in close and taking the shortest way around should be stressed.

What should they be taught? Here are some ideas:

1. The inactive couple can save the working couple time and steps. For instance, in the pass thru around one, they can maneuver as in the do sa do, that is, go to the center as the person goes behind and then apart as couple goes between and then back and together again. Square dancing should be cooperative, not competitive, with everyone doing his part.
2. When dancing in a crowded hall, the allemande left should be done with a forearm, rather than a left hand, walk around.
3. In the promenade the men should keep their shoulders in close to the center as it takes fewer steps and consequently less time than when spread out wide.
4. It is very important, when swinging your partner, to stop facing the set and then let the girl roll off your arm.
5. ALL beginners should be taught to stand erect, to keep their feet under them, and to take small steps; this not only makes for smoother dancing, it also minimizes the danger of falling on a slippery floor.
6. ALL dancers should be able to adapt themselves to crowded conditions by eliminating even the legitimate twirls, if necessary: (1) when you meet your partner in a grand right and left, (2) after a promenade, (3) or on the call "promenade the corner," etc.
7. Common courtesy dictates that you should avoid unnecessary roughness.

The WALKTHRU

8. A few years ago the accepted way of doing the allemande left was with a big kick. Then, as square dancing progressed, it was eliminated along with the old way of bouncing up and down. SMOOTH dancing with the heads maintaining a level gradually took its place. It is better to look at and certainly more comfortable to dance.

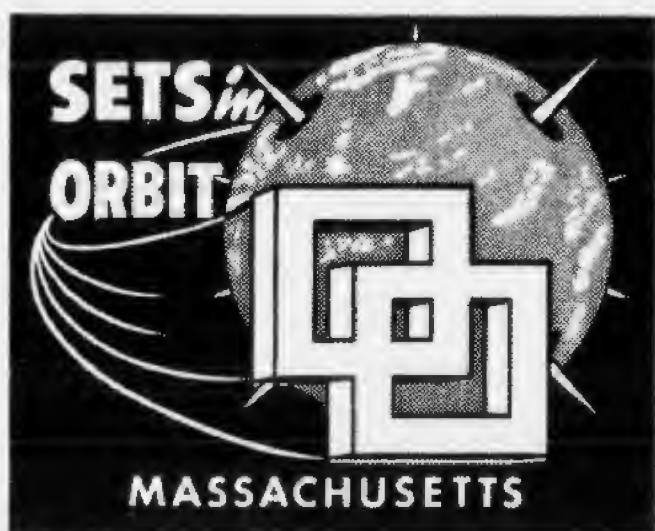
We should do everything to discourage this "rough dancing" element from re-appearing in our square dancing, as it threatens to do from time to time.

The caller must also use his good judgment in programming when anticipating a large crowd so that he doesn't call dances requiring a large amount of space.

The responsibility for teaching new dancers what is expected of them in all phases of square dancing lies directly with each caller or teacher.

Credit for some ideas in this month's Walkthru goes to M. Wydra, D. Stroud, J. Akers, L. Nettleton, Dettra.

BADGE OF THE MONTH



A club's personality is often reflected in that club's badge. Each month we plan to bring you a humdinger we have found and this one for Sets in Orbit of West Springfield, Mass. is the first. Get it? The name is a take-off on Sets in Order, of course, and ties right in with our Space Age. The badge has a black background, a blue satellite, interlocked squares in red and white. The design is by club co-ordinator, Joe Ahdow.

QUICK HOSPITALITY TRICK

Have a bowl of candy mints, sticks of peppermint gum or wrapped fruit drops at the entrance to your square dance hall, on the table where the cash box is. This is nice "greeter" for the dancers as they come in, hospitality-wise, and peppermint is a fine breath-sweetener!

THE DANCER ON A CROWDED FLOOR

TO COMPLEMENT the Walkthru article entitled Crowded Floor Ethics, which appears on the preceding page, here are some pointers designed for club dancers. Primarily we wish to point out the advantages of being flexible to the varied hall conditions that you will be likely to face in your dancing experiences.

A crowded floor is one challenge and dancing in a tight square, elbows in, taking small steps and with little twirling can be a fun trick if you work with it. Practice it on club night, some time, with "simulated conditions" and preferably just before the lot of you intend to go to a big area festival. It could make or mar your Big Deal.

There are other floor and hall conditions demanding to be met in special ways, sometimes. Take the sticky floor, for one. The square dancer who is used to shuffling his feet over a smooth floor can become mighty frustrated when he has to "pick 'em up and lay 'em down." Solution: don't try to slide your feet but adjust to a smooth walking step instead of fighting the floor. This can apply to those outdoor cement slabs, tennis courts, street paving, etc., as well.

The other extreme condition is a too slick floor on which you are ever afraid you'll take a tumble. Assuming that none of the "slow-down" products are available, you have to make the best of this, if you're going to dance that night. Try taking the smallest steps possible, eliminate twirls, don't kick (a "hep" square dancer doesn't anyway), and hang on to your partner as long as possible, not as a "drag" but as a good support for the both of you. If this doesn't work and you're still sliding, dig in your toes!

A good square dancer is a versatile square dancer and he is one who doesn't let hall conditions throw him.

GRADUATION

SUGGESTS
JUNE THEME

June is Graduation Month and maybe you have a bunch of fledglings to let loose in the world of square dancing. One thing to remember—make your graduation “ceremonies” short so that the evening’s dancing will not be too long interrupted. This is a good rule of thumb—or toe—for most special square dance parties.

You may make up diplomas that fit your own particular situation and group or you may purchase “ready-made” diplomas. Have your caller or instructor don a mortar-board and/or robe and make a short but sonorous speech to the graduates who are lined up alphabetically facing him. By pre-arrangement have three or four couples set to present the rolled-up diplomas down the lines as soon as the speech has finished. Let the next dance be designated as the Graduation Waltz or the Graduation Square. If the latter, let it contain all the basics the group has sopped up during its instruction weeks.

If you want to go in for mortar-boards for the graduates, as well — and remember your time element — these may be fashioned out of black construction paper. Make the base of a 3” wide strip fastened together with staples for a crown. Your top, instead of a single square, could utilize the “linked-square” design, with white edges and white tassels on long cords. Staple base and top together with “hinges” of once-folded construction paper, or with scotch tape, whichever holds firmer.

The Orange Blossom Squares of Lakeland, Florida, under the direction of callers Howard Parrish and Paul Noble show their caps at their graduation class.

Photo by Arthur Perkins

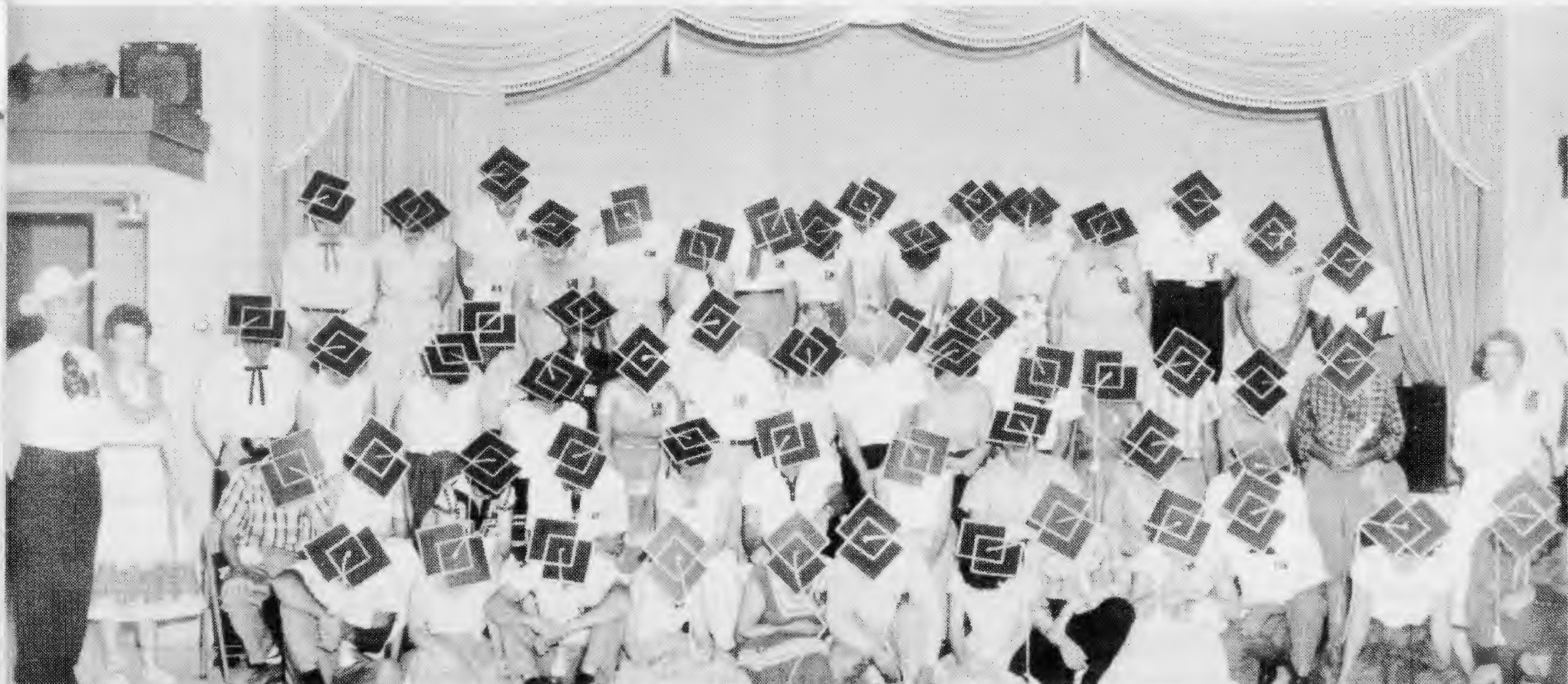
The WALKTHRU

TIPS TO NEW DANCERS

GET ON THE FLOOR when the music starts. If you wait to be asked to join a square you may end up watching instead of dancing. Don’t dance with the same group all the time. Novices will learn a lot in a square with two or three experienced couples. Don’t be afraid of goofing. Everybody does it and 99% of the experienced dancers can still remember their own beginner days. If you do goof, don’t stand there trying to figure out what happened. Sharpen your ear for the next call and try to get back into the swing. The ability to recover from a mistake is far more important than the mistake itself. Don’t be offended by a judicious assist in the right direction.

As for individual dancing, smoothness is more important than a lot of fancy fast swings and twirls. A girl will enjoy a swing much more if her feet stay on the floor than if she goes flying thru the air. In using the forearm hold, don’t make it a grip. The pressure of the palm on the inside of partner’s forearm is all that is required. Girls, be a bit aggressive. Don’t make your partner or corner do all the work. Be ready and on a do sa do or allemande take a step in his direction. Don’t just stand there.

Cutting in should be used with a great deal of discretion. Never cut in on strangers or someone who looks like he’s having a hard time. Don’t attempt cutting in at all unless you are reasonably sure that you can do it without completely disrupting the square.



The WALKTHRU

TIP to Association Bulletins

Many of the several hundreds of square dance associations in our country and abroad put out association newsletters, bulletins, or what have you, for which they are constantly seeking new ideas. Tips, the Monthly Newsletter of the Birmingham (Ala.) Square Dance Assn. has come up with an idea whereby each month they feature "In the Spotlight" a "Club of the Month." In the prominently placed story they discuss the history of the club, its activities, name the officers, etc. They also indicate at the bottom of the page which club will be covered the following month. This is a genuine interest-getter for the member clubs.

Convention Trip PRIZE Plan

Nothing is impossible, they say. This can also apply to square dancers who would like nothing better than to attend a national convention but don't quite see the means to do so in their futures. The Pioneer Valley Square Dance Club of Westfield, Mass. has worked

out a plan which will make it possible for one of their member-couples to attend the 10th National Convention at Detroit this month. In order to be eligible members must attend at least six club dances between January 1 and June 3. The prize will be \$100.00 towards the trip expenses plus a paid registration for one couple for all three days of the affair. Not only does this encourage interest in the national aspect of square dancing represented by the Convention but it slyly encourages regular attendance at club affairs.

SHOWING OFF BADGES

In past issues of Sets in Order we have presented several interesting ways to get the most out of your collection of club badges. Here are two more ideas that show how you can *wear* such a badge collection.

Someone clever enough to work with leather and make belts could make a good-looking man's belt by inseting the badges in a design around the belt. The girls can complement by pinning their badges to wide velvet ribbons and either wearing them as sashes around the waist or letting them stream down the front of their skirts. If they are worn in the latter fashion it might be well to fasten the streamer ends to the skirt to avoid flipping somebody with them on a fast twirl.

SQUARE DANCE PARTY FUN

AFTER PARTY IDEAS

Are you in charge of arranging your after party entertainment? Here is a simple stunt which requires no pre-planning. Based on the familiar pantomime idea it involves acting out square dance titles. Some can be done by yourself; others will require some assistance from the audience but no one needs any advance preparation. You do the acting and the rest of the club does the guessing.

Here's how they work: What square dance title would you be mimicking if you pretend to strike a match and hold it under your left arm? Of course — "Hot Time."

Now suppose you call one dancer up to help you do the next one. Explain in whispers so the audience won't hear that you want him to stand about six feet away from you and pretend he's blowing up a paper bag. You'll be doing exactly the same thing too. Then you'll walk up to each other and exchange the imaginary bags. Did you guess it? — "Trade Winds."

You've probably caught the idea by now and

your mind is racing way ahead of us, but here's one more to help out. Call up several folks from the audience and tell them you want them to stand together in a circle and then when you nod to them they'll all walk back to their seats except for you. The dance title: "O Lonesome Me."

This is easy, and we'll admit a sometimes corny idea, but you will find the group will be with you 100%. It's a good opening stunt for your after party time or can be used as a running gag, interspersing one pantomime between each act.

Round dance titles and square dance commands lend themselves equally well to this idea. For instance you can certainly visualize ways to pantomime "ends turn in," "allemande left" (all the men left), or Left Footed One Step. Don't act out or do the dance — just indicate the title by pantomime. The cornier the better.

Have fun!



HOMES FOR SQUARE DANCING

Barden's Barn — Lebanon, N.H.

NEIL AND ISABELLE BARDEN began their square dancing fun in their "little barn" which during the war years housed a cow, two ponies and a pig named Guntzer. There was room for two squares — low level on the barn floor — and high level in the hayloft! After the animals were removed, the stable was used for a rumpus room and snacks. Activities had to be confined to warm weather since the building was "cold as a barn" for at least six months of the year — and the loft was full of hay.

When square dance classes were started by the Bardens they were obliged to look for larger quarters so they went to one of the local churches and supervised a dance project for the winter. Then they moved into the Community Building, where they worked with teen-agers and later started an adult group, the Rhythmic Reelers, at the Country Inn in 1953. Things were going fine until the proprietor raised the rent. This made Neil look around for a permanent place for their activities and he decided to remodel the shop already on their property.

Little did the Bardens realize when they built their combined shop and two-car garage that it would ever be used for dancing. After removing a partition they had room for five squares, the stove and a caller on a box. They had a lot of fun in the winter of '53 and in 1954 added a kitchen, rest rooms and a stage

for the caller. They moved the stove and chimney and made room for eight squares to dance comfortably. There is excellent sound with a "hi-fi" and acoustic tile on the ceiling.

There are children's classes three nights a week, which Isabelle teaches; two nights a week Neil teaches adult classes and the Rhythmic Reelers meet on the sixth night. There is also an occasional Sunday afternoon dance with guest callers.

Three years ago Neil and Isabelle started special holiday week-ends with dancing and camping combined. Last summer they added a full week camp which will be repeated this year. These summer activities have become very popular.

Visitors are always welcome at the dances at Barden's Barn. Since its inception there have been many guests from many different states.

"BARN'S" A "STUDIO"

In ensuing issues of Sets in Order we plan to bring you more stories on "Homes for Square Dancing." One will be on that of the Martin Mangums up in Blackfoot, Ida., which is now a-building. This is designated as a "square dance studio." (There's a good reason which will be explained in the article.) With the help of their square dance friends in the construction trades, the Mangums are making a dream come true.

Here is a list prepared by Coy. Perhaps to it you may wish to add some equivalent movements of your own.

Equivalents

Four Ladies Star and Forearm Turn the Opposite Man

Movements

Grand Square

Half Promenade

Half Sashay

Ladies Chain (two ladies)

Pass Thru

Promenade Half

Re-sashay (lines of four)

Right 'n' Left Grand

Right 'n' Left Thru

Rollaway

See-saw

Single File (around the ring)
(across the set)

Split your Corner

Square Thru (one quarter)

(half)
(three-quarters)

(full four quarters)

(five quarters)

Swing

Turn Back (in right 'n' left grand)

Weave The Ring

Whirlaway

Wheel Around (couples)

Equivalents

This is a complete dance of 32 beats rather than a movement. Its equivalent is any complete figure.

Promenade Half
Right 'n' Left Thru

Whirlaway
Rollaway

Any series of movements resulting in active ladies changing partners.

Any number of combinations are available to produce this simple result.

Half Promenade
Right 'n' Left Thru

Pass Thru, U-turn Back, Right 'n' Left Thru

Weave The Ring

Circle Half
Promenade Half
Half Promenade
Cross Trail Thru, U-turn Back
Half Sashay and Box the Gnat Across The Way

Half Sashay

Allemande Left

Circle Right
Dixie Chain

Pass Thru, Separate and Walk Around Two Square Thru then Split the Sides/Heads

Pass Thru. (The one quarter Square Thru should never be called; use the Pass Thru instead).

Cross Trail Thru and Face the Sides/Heads

Wheel Around

Frontier Whirl

Right 'n' Left Thru, Pass Thru

Half-sashay, Star By The Right/Left

Box the Flea/Gnat to a Star

Face your corners

Active couples turn back to back

Right 'n' Left Thru, Cross Trail Thru

Pass Thru

Do Sa Do

Box the Gnat

Allemande Right

Box the Gnat

Right 'n' Left Grand

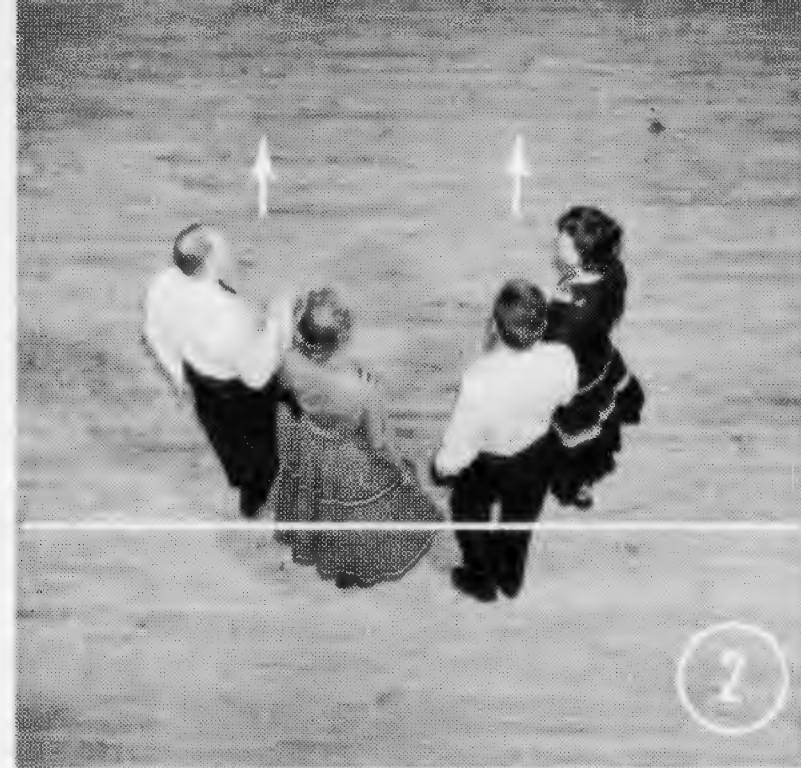
Half-sashay

Frontier Whirl

Three-quarters Square Thru

STYLE SERIES:

ADDING TO WHAT YOU ALREADY KNOW



ADANCER, well grounded in each of the basics to which he has been exposed, gets particular delight in meeting these basics under a variety of different conditions. A new use of frontier whirl, for instance, or a combination of a star thru followed by a do sa do followed by an eight chain thru may be such a pleasant combination of movements that a dancer finds himself completely enjoying the challenge. An old timer, such as rip 'n' snort, customarily done from a circle of eight, becomes a perfectly legitimate two couple figure and a surprisingly satisfactory method of getting into lines of four. (Heads to the right and circle four. Go one full turn around, then the head two rip 'n' snort and you form two lines, etc.)

Occasionally, by taking a portion of a known movement rather than by using the movement "as written" in its entirety, a caller may achieve certain maneuvers without the need of additional basics. Similarly, some of the basics now in general use can be *extended* without in any way changing the basic itself.

For a very simple example, take the case of doubling up on bend the line. Two couples in

a line standing side by side and facing the same direction would bend the line (1) to face each other, then, without stopping would continue the direction of the movement (2) until they are in a line again facing in a direction opposite to the one they faced in the beginning. This might very easily work from an H formation:

Head couples whirl away with a half sashay
Number one go down the center and split the opposite
Go round one and you line up four
Forward four and four fall back
Forward four, double bend the line
Left couple go left, right couple go right
Round one, into the center, pass thru
There's the corner, left allemande.

Note that *nothing new has been attempted*. The dancers, knowing how to bend the line, simply follow directions and bend twice as far. Let's try the same thing from route lines. Actually you won't accomplish anything you couldn't get just as easily with a right and left thru but without discussing the merits, here's what might happen. Two facing lines of four





pass thru (3) do a bend the line (4) and continue on around to form lines again (5).

Forward four and four fall back

Pass thru across the track

Double bend the line and don't be slow

Then a right and left thru and across you go

Madeline Allen has come up with another basic *extension* that offers quite a few possibilities. It all starts with a standard wheel and deal and then calls for a *quarter more*. Following these pictures you'll see that once again this is a case of just adding to the normal flow of an accepted basic without creating anything new that has to be taught.

Two facing lines of four (6) pass thru (7) and start a wheel and deal (8). Those couples on the right ends of the original lines pivot counter-clockwise (9) while those originally on the left move slightly forward then pivot clockwise to fall in behind the others. However, instead of stopping in double pass-thru position as they would for a regular wheel and deal they continue their forward direction (10) into new lines facing out (11). If the dancers back up slightly, it is noticeable that they are not

centered directly one behind the other. However, by compensating in the movements that follow the maneuver appears quite possible. Here is one example of its use:

First and third right and left thru

Sides divide and line up four

Forward up and back you reel

Pass thru wheel and deal

But keep on wheeling a quarter more

You're facing out in lines of four

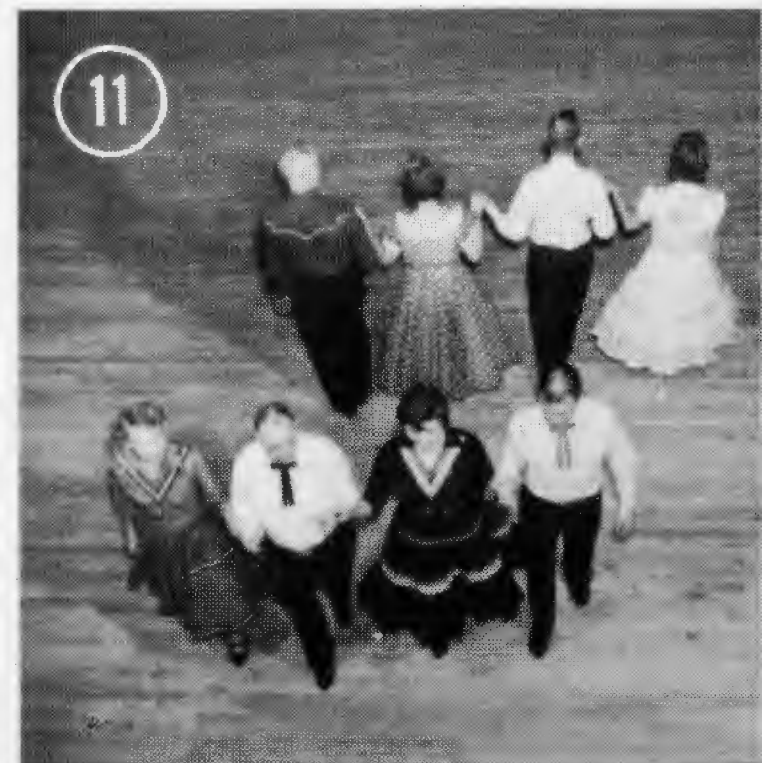
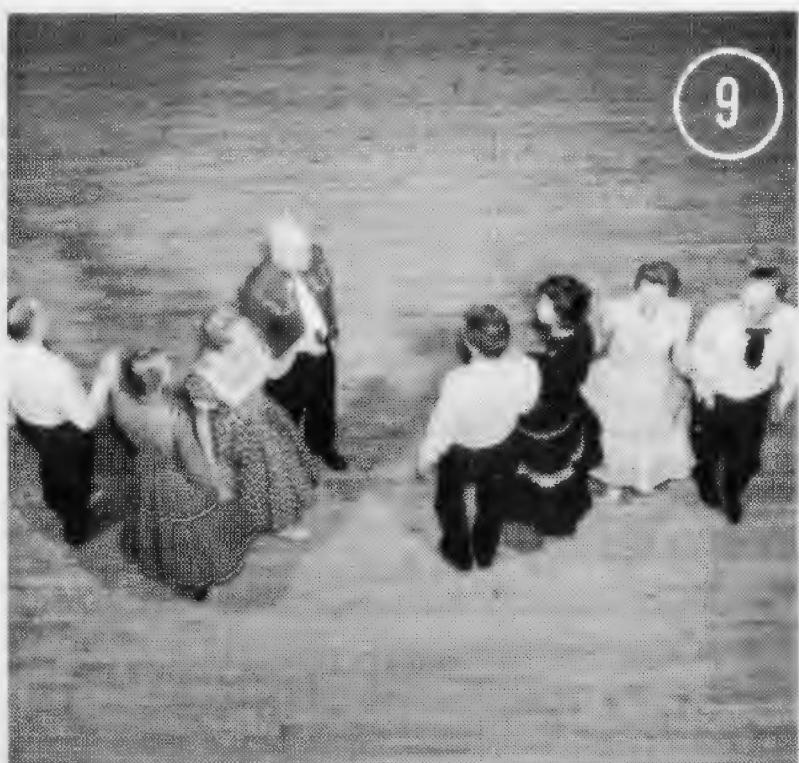
Forward out and back again

Arch in the middle the ends turn in

Pass thru to a left allemande.

A good proven basic should hold up under treatment such as this and some will surprise you with their great number of hidden possibilities. One day someone will come along and claim that these and others like them are new movements when actually all that any of them require are their recognized titles of command plus a bit of good, intelligent, directional calling to make them effective.

The caption for pictures 16, 17, and 18 on page 13 of the May, 1961 issue of Sets in Order should have read California Whirl.



THE BIG EVENT

By Madeline Allen,
Larkspur, California

WHO goes to Square Dance Conventions? And why? The answer, of course, is lots of different people and for lots of different reasons. But the same square dancers keep on going to conventions and other big gatherings for a variety of reasons during their square dance lives, depending on what stage they are in at the time.

The first big event Dan and I attended also happened to be about the biggest event that ever happened — the Diamond Jubilee at Santa Monica in 1950. We flew down (also my first flight) one morning and back the next day, just to be there — just to be two more dancers among fifteen thousand. We knew no one there, we had no responsibilities and no connections, and all we asked of the trip was the thrill of being a part of it all, like two pebbles on a beach. Maybe there will never be quite that many square dancers gathered together again in one single mob, but today our National Conventions come pretty close to it, and I think that the anticipation of being a part of something so huge, and moving in rhythm with so many people, is the reason why most dancers go to *their* first Convention.

Square Dancing Friendships

Going to Conventions, or Festivals or Round-Ups or whatever else they are called, seems to set off a sort of chain reaction. It was at that Jubilee that we first met Bob Osgood, and he was the first of a long line of friends we have met at square dance events all over the country, and have continued to meet at other events, until now our main reason for deciding to travel to any big affair is the knowledge that we will see there some of the friends we never see anywhere else. That reason stays with you, and grows more important the more you travel.

The first National Convention we were able to make was the one at Oklahoma City, five years later. By that time, Dan was a *caller* and I was writing a *column* and we were both inventing *squares*, and we went with a *purpose*. We wanted to hear and dance to as many callers as possible, to pick up ideas for our clubs, to learn all we could about the national

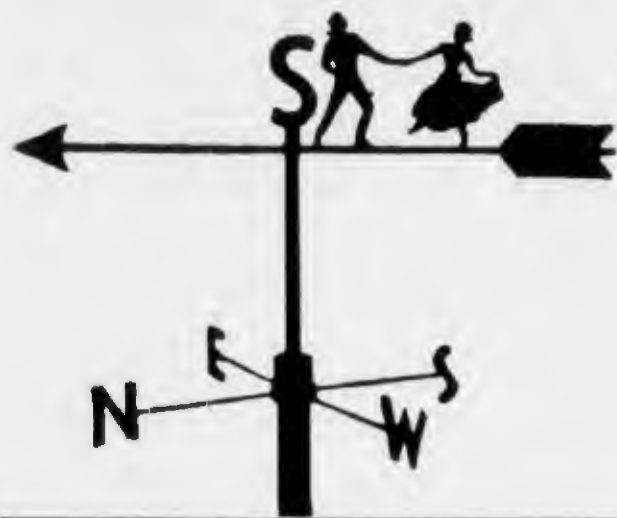
picture, and in general to get as much education out of it as we could manage, as well as just to have a good time.

We did everything — Dan called his tip, we danced on every level, went to all the panels we could squeeze in, signed up for all the afterparties, and generally knocked ourselves out. That will always be the Big Convention for us — our first, at a time when we were at our most active stage as new square dance leaders. We flew all the way there just for the Convention, and never doubted that it was worth all the effort it took. Thank goodness, for the sake of the square dance movement, there always seem to be plenty of new leaders in that same stage of enthusiasm.

Now, six years later, we are still going to Conventions, but for other reasons. Dan no longer calls and I no longer write a column, and we are not trying so hard to learn everything we can. We spend less time dancing and more time talking to people — partly the result of experience in budgeting our strength, but also because we know so many more people to talk to.

We have no official position — we are not callers or association presidents or round dance teachers — but just *because* we have been around so much, and have met so many square dance leaders all over the country, and have seen how things are being done in other areas, we now find ourselves in the position of being asked for advice and help by new and upcoming leaders of all kinds.

Callers who want to come into our area write us about their plans, just because they once met us at a Convention. Local clubs wanting to bring in outside callers ask us for suggestions. We even get invited to appear on panels on the future of square dancing — not from any particular talent we might have, or any special information, but just because we have *been* there. For us, going to square dance gatherings of all sorts has paid off in friends all over the country and in strong and continued interest in the square dance movement as a whole. This suits us most admirably.



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Arkansas

On June 10 the Dudes and Dolls will host the 7th Annual Northwest Arkansas Festival at Uark Bowl, Fayetteville. Arnie Kronenberger will be the star caller of the event which includes workshops, a breakfast and an after party.

—Nelda Richter

Tennessee

Combined round dance classes of Ozzie and Mary Thaxton and Campbell and Genny McCord graduated 194 round dancers as part of the City Bureau of Recreation program. These dancers will now participate in the area round dance activities.

—C. A. Newton

Florida

Rhythm Squares of Fort Lauderdale, who meet each Saturday at the Beach Community Center, fling out the welcome mat to visiting square dancers.

—Al Jones

Every 5th Tuesday thruout the year Mr. Sun's Sets and Hicks and Chicks sponsor a combo dance at the Ox Bow in St. Petersburg. Jim Pearson is the caller. The dancers have found that the joint enterprise brings good understanding and co-operation between the clubs and gives Suncoast dancers a chance to meet together.

—Eileen Christian

Hagen Hoedowners of Wilton Manors have danced together for over a year and organized into the club last October. Caller is Bill Roundtree, aided by his taw, Louise. Their son Dennis, 11, shares the calling at many of the dances while other son, Michael, attends as a dancer.

Claude Gillette is running a regular weekly column on square and round dancing in the Pensacola News. He reports effectively on area happenings.

Kentucky

On April 9, delegates to the Kentuckiana Square Dance Assn. celebrated the end of a year's work with a pot luck supper. Past prez John Ballwey presented to the Bert Millers,

whose term of office was ending, honorary pins. On May 4th Kentuckiana Assn held its 4th Annual Street Dance. Several blocks of one of the main streets in Louisville were roped off on the occasion of this dance which precedes the Pegasus Parade, part of the Kentucky Derby Festival.

—C. R. White

Indiana

Ten sets of square dancers received their diplomas from Jim Spall, caller and instructor of Anderson, on April 20. The class was sponsored by General Motors for their employes and as soon as it was completed, another was formed.

Wisconsin

On June 1 at 8:15 P.M. the second summer of outdoor square dancing will begin at Mayfair Shopping Center in Milwaukee. The program will run for 14 consecutive Thursdays. Two area callers will be featured each evening from 9 to 11 P.M. At 8 P.M. an "Introduction to Square Dancing" will be presented for those new to square dancing. Trail Dances are scheduled for the National Convention on June 22 and for the Wisconsin State Convention on August 18.

—Herbert Stechmesser

Kansas

Two Kansas callers' groups have recently elected new officers. Serving for the South Central Kansas Assn. will be Ray Pierce, Bill Newton and Willard Palmer. Heading up the Kansas State Callers' Assn. will be Bob Wright, Everett Spunagle, Russell George and Earl Hornbuckle.

—Shirley Hockett

The 6th Annual Southwest Square Dance Festival was held on April 8 at Dodge City, with Johnny LeClair as M.C., Roger and Jean Knapp for the rounds and Jack Barbour with his orchestra. Mrs. Spencer and the Dudes and Dames of Lamar, Colo., provided special entertainment.

—Les Houser

The U.S.P. (meaning United States Penitentiary) Square Dance Club of that institution at



ROUND THE OUTSIDE RING

Lansing held a Centennial Dance for their last of the season on May 27. This was in conjunction with the state's 100th birthday party.

—Lila Staley

Iowa

State Center is officially designated as the Rose Capital of Iowa and the dancers there are having a festival on June 17-18. The first day will be taken up with a parade, selection of the Rose Queen and visits to the big rose gardens. The town will be gay with potted roses along the streets. On Sunday evening the big square dance will be held on the black top adjacent to the school gym. Slim Hayes and his band will provide the hoedown tunes. Sponsoring club is the Catch All 8's. —Geo. Biensen, Jr.

Massachusetts

Young Old Timers is one of the oldest organized square dance clubs in the United States, having been born in October, 1921, at Fenner's Paint Shop in Swansea. The club slogan, "A group designed to promote and enjoy the old time dances" has been preserved in action and successfully. During the years the club moved from the paint shop to the Swansea Grange Hall but the same friendly spirit remains. —Harriet Warner

May 14 was the date of the Second Freshman Frolics, a festival for new dancers, at Newton Pavilion in Andover. Dick Steele was M.C. for this most successful affair which serves as a gathering place for dancers just out of classes and lets them meet and dance with some of the others in their new-found world.

—Don Scott

North Dakota

June 2-3 are the dates for the Second International Square Dance Convention in Bismarck, with a Howdy Dance slated for June 1. Lewy Farnam and Earl Helphrey are General Chairmen and the occasion marks a friendly gathering of American and Canadian dancers.

—Jack Smutz

Arizona

Another dance romance! This one involves Dodie Shank and Harry Cliff of Phoenix, who were married in Las Vegas, Nevada. They

were accompanied by Dodie's sister, Mrs. Ada McGary, who is another square dancer from Detroit, and Harry's mother, Mrs. Cliff. Since their return to Phoenix, the two have been partied a lot by the square and round dance clubs in which they are active. —Abby Estes

If you've had a hankering to visit Arizona's picturesque and fascinating Indian country, you can plan to combine such a visit with the 12th Annual White Mountain Square Dance Festival on July 21-22. The Friday night dance will be held in the Gym at Showlow and Saturday's schedule includes a chuck wagon dinner at the Square Dance Pavilion followed by a workshop. The dance that night will be held in Snowflake Gym. For further information, write Arlee Maxwell, White Mountain Square Dance Club, Showlow, Ariz.

—Harry Turnbull

The Old Pueblo Square Dancers' Assn. of Tucson has leased a building and made a square dance hall of it. Several local clubs are now meeting in this accommodation, which measures 36' x 80'.

—Clem Marcoe

Texas

The Knotheads are going to have a reunion dance at the Granada Hotel in San Antonio on July 15. Andy Andrus from Port Arthur will be the caller and the Arthur Leslies from Corpus Christi will have charge of the round dances.

—Rayna Sarra

The North Texas Callers had their First Annual Festival on March 25 at the Harry Stone Recreation Center in Dallas, with the Rhythm Outlaws furnishing the beat. —C. O. Guest

New Mexico

Since the first of the year, Otto Degner of the Buckles and Bows Club of Farmington, has graduated 8 squares of beginners and is teaching 2 more classes, one of them in Shiprock.

—Jacque Robbins

It's always gratifying to report on work done by square dancers to help ameliorate the basic problems of some of the less fortunate citizens. A story comes in about Clark Smith of Albuquerque, an Air Force colonel stationed at Kirtland AFB and a busy caller in the area. Last fall Clark instituted a square dance program for a local mental hospital in the face of skepticism from the hospital staff. Now this square dancing has become a weekly event and



ROUND THE OUTSIDE RING

officials are convinced of its therapeutic benefits for their patients. Clark is careful to keep his patterns simple in calling, to repeat instructions often and to draw upon his endless store of patience. Recently he called for a group which included patients, nurses and staff members. "From the expressions of enjoyment on the faces," he says, "it was impossible to tell which were patients and which were not."

Oregon

The Albany Circle-8-ers are planning a square dance in conjunction with the town's World Championship Timber Carnival July 1. Ronnie Telford from Alturas, Calif., will be the caller. There will be trophies for the couple coming the farthest and for the club with the most members present. The club trophy is a 3-year rotating trophy, won last year by the Jeans and Calicos of Dundee. —*Alice Campbell*

In another section of Oregon the Squaws and Paws of Molalla are busy with plans for a Western Square Dance Jamboree, also July 1, and in connection with the Molalla Buckeroo. This latter is an event of over 30 years' standing and attracts top rodeo riders.

—*Raymond Wynn*

Hawaii

Square dancers visit the romantic islands in droves, it seems, and by couples, as well. Quite recently the Al Salloums of Kelowna, B.C., Canada, the Doug Groats of Scotia, N.Y., Gretchen Wolbert of Palo Alto, Calif., and the Bill Prices of Seattle, have availed themselves of dancing pleasure in Honolulu. The Rudy Schmokes of Chula Vista, Calif., have also visited and the Glen Storys of Tarzana, Calif. celebrated their 25th anniversary with a trip to Hawaii.

—*Wayne Machida*

California

As a high-light of the 10th Anniversary Dance of the Northern California Square Dancers' Assn., Ed and Betty Ferrario, editors of the excellent area magazine, Square Dance — Where? were honored for their outstanding service to square dancing. They were presented with an electric desk clock combined with a pen and pencil set, plus a Life-Time Pass to

all NCSDA affairs. The Ferrarios were taken completely by surprise by this demonstration of appreciation.

—*Geo. Norton*

Current officers of the Northern Calif. Square Dancers' Assn. are Max Harn, President; George Norton, Veep; Larry Butzer, Secy.; and Armand Turcott, Treas. District officers include John Campbell, Bill Gillispie, Barry Runyon, Bill Dallas, Fred Judson, Al Preston. The over-large Third District is being split into three, for efficiency of operation.

Pairs of Fours in Fresno celebrated their 4th Anniversary on May 27 with a (yum!) Beef and Turkey Barbeque. M.C. was the club caller, Dick Sears and special guest caller was Bruce Stotts.

The Antelope Valley Almond Festival on March 12 featured square dancing and exhibition dancing by the Desert Pixies and Dots and Dashes, both childrens' groups instructed by the Herb Perrys.

The Saturday night open dance at Larry Ward's hall in Hawthorne became so big it was decided to close it into a club of 20 squares called Syncopated Squares. They meet on third Saturdays, with Ward calling, and Joe Bush is president.

—*Otto Stave*

In early April Southern Californians had an opportunity to repay some of the lovely Hawaiian hospitality that has been shown their people when Hon Wa Wat, Honolulu caller, visited the Los Angeles area. Hon danced and called his way thru town in English, Chinese, Japanese and Hawaiian, to the delight of all. He also had dozens of tiny purple orchids flown in fresh for some of the dances and the ladies were especially pleased with this evidence of Hawaiian graciousness. Hon's next stop after Los Angeles was the Spring Festival at Houston, Texas.

Pictured are members of the Vancouver Island Caller-Teachers' Assn. of Victoria, B.C., Canada. Smiling Dawn Draper, second from the right in the front row, is president.





By Terry Golden, Colorado Springs, Colo.

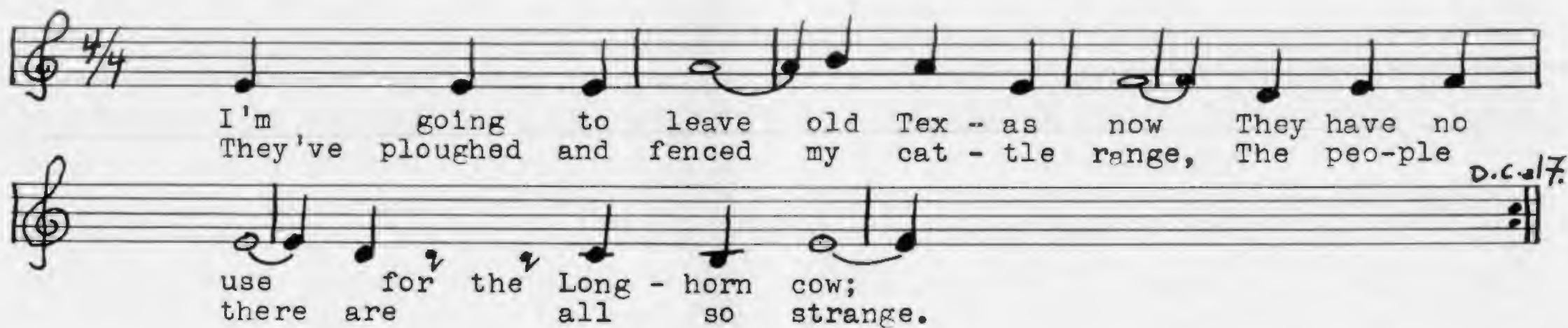
THE "TEXAS LONGHORN" was descended from stock brought over by the Spaniards. Tough, intransigent, they adapted to the rigors of survival in the mountains and deserts of the West when it was still wild and wooly. One old timer, recalling an early-day ranch where they raised Shorthorns in the lush lowlands and Longhorns in the rugged uplands, said the meadows of the low country were littered with the bones of Shorthorns that had been killed by the wolves and lion; the mountains were littered with the bones of wolves and lion killed by the Longhorns. Long, tall, lean, rangy, cantankerous, individualist, taking much longer to grow into a mature carcass than modern breeds, sometimes a six-foot wingspread between the

I'M GOING TO LEAVE OLD TEXAS NOW

tips of their cactus-sharp horns, the Longhorns became just another "impractical" casualty of what we are pleased to call progress. Some hard-bitten old cowpokes of the Old West claim there is no beef today as good as a prime range-grown Longhorn. Under sponsorship of the Government and a few independent ranchers of means, some survivors were rounded up and bred back so that we have a few modest herds, one owned and protected by the Government on a Federal preserve in Oklahoma. It was very nearly too late. There were lots of cows with long horns, but almost no Longhorns. These four couplets with this haunting minor melody express more poignantly and exquisitely than any volume the resignation and sadness that many have felt at the passing of what they considered a better world.

I'll take my horse, I'll take my rope,
I'll hit the trail upon a lope.

I'll bid Adios to the Alamo,
And turn my head toward Mexico.



BRIEFS FROM EUROPE

Heidelberg, Germany . . . The Casino in Heidelberg got decked out in green to hold the EAASDC Spring Jamboree on March 17-18. Sponsors were the Heidelberg Hoedowners and M.C. was Bob Carsten from Paris. Highlight on Saturday P.M. was the Round Dance Workshop with the Tom Estradas from Bad Kreuznach. Contra dancing was in full swing under the direction of Tex Hencerling. After an official greeting from General Nutter, the USA-REUR Chief of Staff and welcome from the Post Commander, the Grand March led off on Saturday night with 60 squares from 50 clubs throughout Europe. —M. Henk

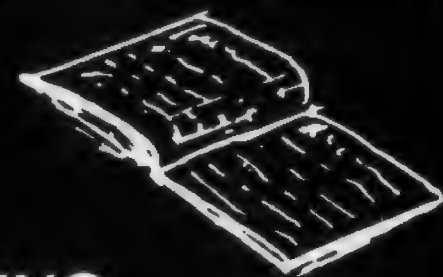
Paris, France . . . Etoile Eights of Paris have disbanded but members have the opportunity to join the flourishing Paris Squares. Bob Carsten, the Squares' erstwhile caller, has succumbed to "rotation" and is assigned back in the states to Norman, Okla. We are awaiting word on who is taking over the Paris sector for Bob.

Ramstein AFB, Germany . . . Bill and Doris Brockett are conducting a round dance workshop on Sundays, in conjunction with a caller's clinic Bill conducts in the afternoon. Lloyd and Maizie Poole have recently completed a 5-week round dance clinic sponsored by the Kuntry Kuzins of Wiesbaden.



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

June 1961

WELL, WHAT DO YOU KNOW! It seems from the letters we're getting that you folks have been looking for some of the older patterns — brought up-to-date. With thanks to George Elliott, here's another selection.

PASS THRU TRAVELER

First and third go forward and back
Go down the middle, pass thru
Split the ring go round two
Side two
Turn the opposite lady right hand round
Partners all a left hand round
And promenade the corner as she comes down.

MERRY GO ROUND

(The original Merry Go Round was by
Herb Visser of Los Angeles, Calif.)

First and third go forward and back
Star by the right on the inside track
One full turn go round the ring
Corners all a left hand swing once and a half
The sides go in a right hand star
One full turn go round the ring
Back to the corner left hand swing
Once and a half
Heads go in to a right hand star
A right hand star in the middle of the hall
Back by the left to your corners all
Corners all a right elbow
One full turn to your partners go
And do paso

Caller's choice from here.

WESTWOOD WIGGLE

Forward eight and back like that
Four ladies chain on the inside track
A grand chain four
First couple only go forward and back
Split that couple right across the floor
Go round just one and line up four
Forward four and back to the bar
Side couples center a right hand star
A right hand star in the middle of the hall
Then back by the left to your corners all
Number four lady first
Pick up your corner on the end of the line
Star promenade and keep in time
Outside in and inside out
Turn that big ole star about and star promenade
Outside four roll right back
Go twice around the outside track
Pass 'em once
Turn 'em by the left the second time around
And promenade the corner as she comes down

TWO GENTS SWING

One and three bow and swing
Take your lady to the side of the town
Circle up four — go one time around
Two gents swing with a right elbow
Opposite lady with a left elbow
Then two gents a right elbow
Now your own a left elbow
Go once and a half and the girls go in
Two ladies swing a right elbow
The opposite gent a left elbow
Then two girls a right elbow
Now your own a do paso
Him by the left
Opposite right
Partners all an arm around
Circle up four when you come down
Head gents break to an eight hand ring
Then a left allemande.

ANGLE WORM WIGGLE

Remember "Watch 'em laugh, hear 'em giggle,
meet your honey with the angle worm wiggle"?
Here it is sort of up-to-date:

Allemande left with your left hand
Away we go — right and left grand
Hand over hand and don't be late
Meet your honey and catch all eight
*right hand half way round
Back by the left hand, all the way round
Corner lady right hand round
Back to your own left hand whirl
All the way round to the right hand girl and
catch all eight

*Repeat three more times to a right and left
grand.

ALL SIX TURN

First and third you bow and swing
Take your girl to the right of the ring
And circle four
Leave the girl in a line of three
And get back where you should be
Forward six and back with you
Forward six and pass on thru
Girls turn back and pass back thru
All six turn is what you do
Forward six and back you go
Right hand high left hand low
Cross the girls and make new lines
Forward six and back in time
Now pass thru
Girls turn back and pass back thru
All six turn is what you do
Forward six and back you go
Right hand high left hand low
Cross them over to a left allemande

BREAK

By Dusty Rhodes, Biloxi, Miss.

One and three wheel around star thru, eight chain thru
Eight chain thru across the track, all the way over, all the way back,
Keep on chaining, that's what you do
Keep on going until you get back thru
Then right and left thru, star thru
Right and left thru, turn on around, Dixie chain
Lady goes left, gent right, left allemande.

PROMENADE BREAK

By Fred Christopher, St. Petersburg, Florida

Promenade don't slow down
All four couples wheel around
Promenade the wrong way around
One and three wheel around, star thru
Right and left thru
Turn your girl and eight chain thru
Fill in patter.
Same two star thru and pass thru
On to the next, box the gnat
Change girls, pass thru, left allemande.

UPPER SADDLE

By Del Coolman, Flint, Michigan

One and three right and left thru
Two and four right and left thru
One and three right and left thru
Two and four lead to the right circle four
Side gents break line up four
Forward eight and back that way
Whirlaway — a half sashay
Forward eight and back that way
The inside two do a half sashay
Forward eight and back with you
Pass thru make a U turn back
Circle eight right after that
All four men forward up and back
Then left square thru
It's four hands round, that's what you do
Allemande left.

SNEAKY ALLEMANDE BREAKS

By Lew Grieve, Wilmington, Delaware

Head two couples swing you do
Two and four do a right and left thru
Turn on around like you always do
And the side two ladies chain
Heads lead out to the right of the ring
Circle left and hear me sing
Side gents break to a line of four
Forward and back and don't get lost
Just the men go straight across
And allemande left - - -

MORE ADVANCED

Heads go forward and back with you
Forward again and star thru — Pass thru
Right and left thru with the outside two
Circle left and around you go
Side gents break by the left you know
Forward and back and don't get lost
Just the men go straight across
And allemande left.

★ SINGING CALL

TWO HOOTS AND A HOLLER

Record: Swinging Square 2314, called by Lou LaKous

INTRO, BREAK, ENDING

Allemande left your corner girl
Do sa do your own
Men star by the left, once around you roam
Partner right and box the gnat, do sa do around
Go all the way around and your corner swing
She ain't worth A — Two Hoots and a Holler
New corner allemande, pass by one, take the next

And promenade the land
Take a little walk — go round the ring
Promenade go two by two
If she drinks or smokes or tells a joke
She's not the gal for you.

FIGURE

Head (sides) two couples cross trail, you turn back and then
Star thru with the opposite two
(Then) do sa do my friend, go all the way around
Make an ocean wave — balance hand in hand
Pass on thru, your corner swing
She ain't worth A — Two Hoots and a Holler
Allemande new corners all
Grand ole right and left around, go walkin' round that hall
Hand over hand and meet your own, promenade two by two
If she drinks or smokes or tells a joke
She's (not) the one for you.

CRAZY WHEELING

By Bill Peterson, Detroit, Michigan

Sides do a right and left thru
Four ladies chain across you do
One and three square thru three-quarters round
Separate, around one to a line of four
Forward eight and back you peel
Two men, two ladies.
Pass thru, wheel and deal
Gals cross trail thru to a left allemande.

THINGAMAJIG

By Chappie Chapman, Encino, Calif.

Promenade, don't slow down, first and third wheel around
Star thru with the couple you found
Do a right and left thru across from you
Dive thru, star thru in the middle you do
Finish it off right and left thru
Same two ladies chain you do, back right out, make a ring
Circle left like everything, forward eight and back that way
Roll away with a half sashay
Allemande left the girl going away

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

BACK TO THE BASICS

STAR BACK

By John Frerichman, Redwood City, Calif.

One and three right and left thru
Two and four right and left thru
Two and four do a half sashay
Head two couples forward and back
Forward again and star thru
Make a U turn back and star thru
Make a U turn back and star thru
Make a U turn back and star thru
Make a U turn back, go left allemande.

DOUBLE, TRIPLE WHAMMY

By Fred Bailey, North Las Vegas, Nev.

One and three lead to the right
Circle up four with all your might
The head gents break, form two lines
Go forward and back, you're doing fine
Double star thru across from you
In lines go out and back you do
Now bend the line and pass thru
Arch in the middle, the ends turn in
Right and left thru in the middle again
Turn that girl and don't delay
The outside couples a half sashay
In the middle go triple star thru
You're facing out when you get thru
Go forward out and back with you
Now bend the line and pass thru
California swirl, cross trail, man
Allemande left . . .

Note that in doing double and triple star thurs, the dancers must alternate hands.

ROMPIN'

By Bill Hansen, Santa Barbara, Calif.

Head two couples go square thru
Three-quarters round you do
Separate, go round one and stop four in line
Go forward and back, feel their heft
All join hands, circle to the left
MEN ONLY, square thru — three-quarters round you do
Separate, go round one and stop four in line
Forward eight and back once more
All join hands, circle the floor
GIRLS ONLY, square thru
Three-quarters, let's have fun
Separate, go round just one
Into the middle, half square thru
Go round one and line up four
All join hands and circle once more
*Head two gents and your corner she
Give a left to your opposite, swat the flea
Left square thru, just half way, man
Allemande left, right and left grand
*At this point, you can substitute the following:
Head two gents and the corner girl
Forward up and back to the world
Right to your opposite, box the gnat
Trail thru the other way back
Allemande left . . .

IT'S YOUR DEAL

By John Ward, Alton, Kansas

One and three lead out to the right
Circle up four in a fool's delight
The head gents break to make the line
Forward eight and back you reel
Pass thru and wheel and deal
Face your partner and back you reel
Pass thru and wheel and deal
Face to the middle and back you reel
Pass thru and wheel and deal
Left allemande . . .

★ SINGING CALL

I DOUBLE DARE YOU

By Bob Dennington, San Diego, Calif.

Record: S.I.O. F-111, flip with calls by Lee Helsel
OPENER, MIDDLE BREAK, AND CLOSER:

Bow to your partner . swing her right there . .
All promenade . you go round the square . .
Back out, join hands, girls star right then
Turn your partner by the left, full turn round
and then
Gents star right . and walk by your pet . .
Left allemande . grand right and left . .
And if that look in her eye means prom-e-nade
her .
I double dare you to take her home with you . .
I double dare you . . .
FIGURE:
Head two couples promenade . half way round
my friend . .
In the middle . cross trail . round just one and
then . .
You turn back . swing a girl . let's get friendly
Back out . join hands, circle to the left, go round
the land
Left allemande, then weave round the ring . .
And when you meet, gonna do sa do again . .
And if that look in her eyes means prom-e-nade
her .
I double dare you to take her home with you . .
I double dare you . . .

SQUEALIN' WHEEL

By Mel Rich, University City, Missouri

Head couples bow and swing
Promenade one half the ring
Right and left home hear me say
Side couples a half sashay
Head couples half square thru
Circle four with the outside two
Gents you break 'em to a line
Rock up and back ain't that fine
Now wheel and deal and keep in step
First couple right, next couple left
Cross trail, don't get vexed
Box the gnat with the same sex
Face the middle circle eight
To the left don't be late
Four gents forward, back to the bar
Box the gnat to a right hand star
Turn that star around the land
Find that corner left allemande.

CHALLENGE RHYTHM

NEVER SAY NEVER

By Forrest and Kay Richards, San Leandro, Calif.

Record: SIO X 3122

Position: INTRO: OPEN-FACING, M's back twd COH, M's R & W's L hands joined
DANCE: SEMI-CLOSED, facing LOD

Footwork: Opposite, directions for man

Intro: 4 meas: WAIT 2 meas; then, starting M's L, step apart, —, touch, —; step together, —, touch, — as partners assume SEMI-CLOSED pos facing LOD

Meas:

1-4 **Balance Fwd Two-Step, , Back Two-Step (Face), ; Apart, Close, Fwd (to Sidecar), —; Fwd, Close, Back, (Face) Side; In Front, Side, Behind, Touch;**

In semi-closed pos do a quick two-step bal LRL fwd, do a quick two-step bal RLR to end in CLOSED POS facing partner and wall; "Blending" to LOOSE-CLOSED POS on the first two cts of meas 2 — step L bwd twd COH, close R to L, step L fwd turning 1/4 R F to end in SIDECAR POS (L hips adj) M facing RLOD (W step R bwd twd wall, close L to R, step R bwd RLOD), hold one ct; step R fwd RLOD, close L to R, step R bwd LOD, turning to face partner and wall step L to side along LOD coming into CLOSED POS (W step L bwd, close R to L, step L fwd, step R to side); Step R XIF of L (W XIB), step L to side along LOD, step R XIB of L (W XIF), touch L beside R.

5-8 **(Slo) Turn Two-Step; (Slo) Turn Two-Step; Side, Behind, Side, Thru; W Twirl, —, 2, — (To Semi-Closed);**

In closed pos do two slow turning two-steps prog LOD ending in LOOSE-CLOSED POS M's back twd COH; as a four-step grapevine step L to side, R XIB of L (W XIB also), L to side, R XIF of L and fwd LOD (W XIF and fwd) ending in SEMI-CLOSED POS facing LOD; then, while M walks fwd LOD two slow steps L, —, R, — (W makes one complete RF twirl under joined M's L and W's R hands with two slow steps R, —, L, —) to end in SEMI-CLOSED POS facing LOD.

9-16 **Repeat Action of Meas. 1-8** except on meas 16, W makes 1/2 RF twirl in two slow steps to end in SIDECAR POS, M facing slightly to R of LOD.

17-20 **(Sidecar) Cross, Step, Step, —; (Banjo) Cross, Step, Step, — (To Sidecar); (Break-away) Fwd, Back, Close, — (To Banjo); Banjo Full Around, 2, 3, — (To Sidecar);** In sidecar pos and moving fwd LOD and diag twd wall step L XIF of R (W XIB), step R beside L, step L "blending" to BANJO POS (R hips adj), hold one ct; still moving LOD but prog diag twd COH step R XIF of L (W XIB), step L beside R, step R "blending" to SIDECAR POS, hold one ct; step L fwd, step R bwd, close L

to R (W step R bwd, close L to R, step R fwd) assuming BANJO POS, hold one ct; in banjo pos walk around three steps R, L, R, to end in SIDECAR POS M facing slightly to R of LOD, hold one ct.

21-24 **Repeat action of Meas. 17-20** except end in SEMI-CLOSED POS facing LOD.

25-28 **Balance Away Two-Step, , Balance to Face (Butterfly) Two-Step, , Side, Close, Thru, —; Fwd, Close, Back, Close; (Face) Side, Close, Thru, —;**

Releasing M's L and W's R hands do a quick two-step bal LRL to end in OPEN POS facing LOD, do a quick two-step bal RLR to end facing partner and wall in BUTTERFLY POS; step L to side along LOD, close R to L, releasing joined M's R and W's L hands but retaining others and turning to face RLOD step L fwd RLOD, hold one ct; facing RLOD (and with SMALL STEPS) step R fwd, close L to R, step R bwd, close L to R turning to face partner and wall; step R to side along RLOD, close L to R, step R XIF of L (W XIF), hold one ct to end in CLOSED POS.

29-32 **(Slo) Turn Two-Step; (Slo) Turn Two-Step; Pivot, —, 2, —; W Twirl, —, 2, —;**

In closed pos do two slow turning two-steps prog LOD; do a slow couple pivot in two steps; then while W twirls RF under joined M's L and W's R hands in two slow steps, M walks fwd two steps (L, —, R, —) to end in SEMI-CLOSED POS facing LOD to repeat dance from the beginning.

DANCE IS DONE THREE TIMES IN ALL. END WITH ACKNOWLEDGMENT TO PARTNER.

SMOOTH AND NOT TOO DIFFICULT

WHITE DOVE

By Orie Rouland, Detroit, Michigan

Record: Grenn 14024

Starting Position: Open, facing diag twd partner

Footwork: Opposite, directions for M
INTRODUCTION (4 meas):

1-2 **Wait**

3-4 **Bal Apart (acknowledge); Bal Together;**
Meas: DANCE

1-4 **Waltz Out, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Step Thru, Touch, —;**

Starting on L ft, waltz fwd in LOD moving slightly apart while swinging joined hands fwd; step diag fwd on R while turning into temporary butterfly pos (arms well extended), step L to side in LOD, release M's R & W's L as you turn to face RLOD, close with R; step L XIF of R in RLOD, step R to side in RLOD momentarily touching both hands in butterfly, release M's L & W's R as you turn to face LOD, close with L; step thru on R XIF of L in LOD, turning to face partner in butterfly pos, touch L to R, hold;

5-8 **Bal Apart, 2, —; Bal, to, Banjo; 1/2 Around, 2, 3; W under, 2, Open;**
Step bwd on L to COH (both hands joined),

touch R, hold; step fwd on R into butterfly banjo (R hips adjacent), touch L, hold; banjo around L-R-L; release M's L & W's R hands, W turns L face under her L & M's R hands both moving down LOD in open pos;

9-12 Waltz Out, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Step Thru, Touch, —;

Repeat action of meas 1-4

13-16 Bal Apart, 2, —; Bal, to, Banjo; 1/2 Around, 2, 3; W under, 2, Open;

Repeat action of meas 5-8

17-20 Waltz Out, 2, 3; Waltz in, 2, 3; Turn (Bk to Bk), Touch, —; Side, Touch, —;

Waltz twd (as in meas 1); waltz fwd moving slightly together while swinging joined hands bwd; step diag fwd on L in LOD to bk pos while swinging joined hands fwd, touch R to L, hold; with joined hands extended at shoulder height step swd on R in LOD, touch L to R, hold;

21-24 Bwd/Turn, To Face; Side, Draw, —; Dip In, —, —; Manuv Waltz, 2, 3;

Step bwd in RLOD turning twd ptr L-R-L while swinging joined hands bwd; take closed pos, step swd on R in RLOD, draw L to R, hold; dip bwd on L to COH, hold for 2 cts; fwd on R & manuv waltz to end with M facing RLOD;

25-28 Waltz (R), 2, 3; Waltz, 2, 3; Dip in, —, —; Manuv Waltz, 2, 3;

Do 2 RF turning waltzes down LOD (3/4 turn) to end with M's bk to COH; repeat meas 23-24;

29-32 Waltz (R), 2, 3; Waltz, 2, 3; Waltz, 2, 3; Twirl, 2, 3 (To Open);

Do 3 RF turning waltzes down LOD (1 1/2 turns); M waltzes fwd as W twirls RF under her R & M's L hands to open pos ready to repeat dance; (dance is done 3 times, ending with tag).

TAG

As music retards, step fwd on L, while swinging joined hands fwd, touch R to L, hold; M steps bwd on R to face partner & L-R (in place) as W does a slow reverse twirl L-R-L under joined hands which are swung bwd & upward; step bwd on L to COH & bow.

A LITTLE DIFFERENT TAMARA

WONDERFUL ONE

By Stan and Betty Andrews, Kansas City, Missouri
Record: RIO-WG101

Starting Position: OPEN-FACING, M's back twd COH, M's R & W's L hands joined.

Footwork: Opposite throughout, steps described are for the M.

NOTE: Authors intend this as a free flowing, dreamy type of waltz to be done at normal speed of record of about 32 bars per minute. However, the record may be speeded up slightly if you prefer.

Meas: INTRODUCTION

1-4 Wait 2 Measures; Apart, Point, —; Together, touch, —;

Facing ptr M's back to COH his R and her

L hands joined, wait 2 meas; retaining handhold step away from ptr on L, point R fwd twd ptr, hold; step diag twd RLOD and ptr on R swinging joined hands twd RLOD, touch L to R turning to face partially twd LOD, hold;

DANCE

1-4 Waltz Out, 2, 3; In, 2, 3; Step, Swing, —; Maneuver (to CLOSED);

Start on L ft and waltz fwd in LOD swinging joined hands fwd and moving slightly away from ptr; start on R ft and waltz in LOD swinging joined hands bwd and moving slightly together; step fwd in LOD on L, swing R fwd bringing joined hands fwd as turn slightly bk-to-bk; as W takes 3 steps almost in place, M step fwd in LOD on R starting a 1/2 R face turn, step diag twd wall on L completing turn to face RLOD, close R to L as assume CLOSED pos M's back to LOD;

5-8 Waltz (R); Pivot, 2, 3; Roll Out, 2, 3; On, 2, 3;

Start bwd in LOD on L ft and waltz 1 meas down LOD making a 1/2 R turn to face LOD; start fwd in LOD on R ft and do a couple pivot in 3 steps making a full R face turn and opening out to momentarily HALF-OPEN pos on last ct as end facing LOD; roll out from ptr starting a solo walk around in 6 steps (LRL; RLR) in CCW circle progressing twd COH and RLOD and back twd ptr (W moves CW twd wall and RLOD and around twd ptr). NOTE: Movement of meas. 7-8 flows without hesitation into next figure and as ptrs approach, W starts preparation for Tamara figure which follows by placing her L hand across her back on last ct of meas 8.

9-12 Change Sides (Tamara); Wrap (face COH); Wheel 3/4; Unwrap (to Open-Facing);

Step twd wall on L assuming TAMARA pos with R hips adjacent and M's L & W's R hands joined above heads and M's R joined with W's L which is across her back and at her R side, then retaining M's R & W's L but releasing high hands step twd wall, RL, turning 1/4 R face (W step twd COH, LR, turning 1/4 L face) to end in momentary OPEN pos facing RLOD with M's R & W's L still joined; as W does 3/4 L face turn, LRL, almost in place, M maneuvers twd COH in 3 steps; RLR, to end in wrapped pos facing COH — M's L & W's R hands joined in front and M's R & W's L joined at her R side; in wrapped pos wheel CW 3/4 turn (M moves fwd, W backs up) to face RLOD; releasing M's L & W's R hands, W rolls out R face into COH, LRL, as M takes 3 steps almost in place and maneuvers to end in OPEN-FACING pos, M's back to wall, M's R & W's L hands joined and M's L hand across his back.

13-16 Change Sides (Tamara); Wrap (face wall); Wheel 3/4; Unwrap (to Loose-Closed);

Meas. 13: Repeat meas 9 except use oppo-

site hands and make opposite turns ending in momentary OPEN pos facing RLOD with M's L & W's R hands joined; raising joined hands high, W does $\frac{3}{4}$ R face turn almost in place in 3 steps, LRL, as M maneuvers twd wall in 3 steps, RLR, to end in normal wrapped pos facing wall — M's R and W's L hips adjacent, M's L & W's R hands joined and in front and M's R & W's L hands joined at her R side; in wrapped pos wheel CW $\frac{3}{4}$ turn to end facing LOD; releasing M's L & W's R hands, W rolls out R face twd wall, LRL, as M maneuvers in 3 steps, RLR, to end in LOOSE-CLOSED pos, M's back to COH.

17-20 Side, Behind, Side; Pivot to Banjo; Fwd Waltz; Step, Swing, Lift;

In LOOSE-CLOSED pos 'grapevine' in LOD by stepping to L side on L, step on R XIB of L, step to L side again on L; step twd ptr on R and do a couple pivot in 3 steps making a $\frac{3}{4}$ R turn as end facing LOD; sliding out to BANJO pos, do 1 fwd waltz in LOD; step fwd in LOD on R, swing L fwd, then rise on ball of R ft as lift Lft.

21-24 Bwd Waltz; Turn to Sidecar; Twinkle to Banjo; Open Out (to Open-Facing);

Still in BANJO pos, start on M's L and waltz 1 meas moving bwd in RLOD; continuing progression in RLOD, do one more waltz, both pivoting to SIDECAR pos (M now facing RLOD, W facing LOD); M step fwd in RLOD on L, step fwd R turning to face partner, then close L to R completing turn to BANJO pos (M facing LOD, W facing RLOD); M waltz 1 meas fwd in LOD, as W steps bwd in LOD on L then makes a $\frac{1}{2}$ R face turn to both end in OPEN-FACING pos, inside hands joined and extended twd RLOD.

25-28 Waltz Out, 2, 3; In, 2, 3; Roll Out, 2, 3; On, 2, 3;

Repeat action of Meas. 1 & 2;; Repeat action of Meas. 7 & 8 ending in OPEN-FACING pos, M's back to COH and M's L & W's R hands joined;

29-32 Waltz Bwd (into COH); Waltz Maneuver (to CLOSED); Waltz (R); Twirl (to OPEN-FACING);

Retaining OPEN-FACING pos M's L & W's R hands joined and W holding skirt with free hand, M leads W diag into COH and twd LOD with 1 bwd waltz; M now follows W as she leads him diag twd wall and RLOD in 1 waltz meas and both maneuver to end in CLOSED pos M's back to LOD; start bwd in LOD on L ft and waltz 1 meas down LOD making a $\frac{1}{2}$ R turn to face LOD; as M starts R ft and waltzes 1 meas beside her down LOD, W makes a $1\frac{1}{4}$ R face twirl with 3 steps, LRL, to end in OPEN-FACING pos, M's R & W's L hands joined and extended twd RLOD ready to repeat the dance.

PERFORM ENTIRE DANCE A TOTAL THREE TIMES

Ending: Twirl to customary acknowledgment during Meas 32 of third and last sequence, which is slightly retarded.

OLD BASICS

C. J.'s WHEEL CHAIN

By Charles J. Turpin, Jr., New Orleans, La.

Head ladies wheel chain across you go
Turn her by the left for a do paso
Partner left — corner right
Partner left when she comes down
Promenade around that town
Promenade do not stop
Rollaway go red hot
Turn the right hand lady right hand round
Partner left — go all the way round
To the corner lady right hand round
Partner left when she comes down
Promenade around that town
When you get home settle down
Head ladies wheel chain round
Turn 'em boys when they come down
Chain 'em right — don't get lost
New head ladies chain across
Turn 'em boys and hear me say
First and third half-sashay
Box the gnat across the way
Face the sides — right and left thru
Then face your partner — back away
Circle eight — don't take all night
Four little ladies roll to your right
Allemande left

★ SINGING CALL

RAGTIME PIANO

By Max Forsyth, Indianapolis, Ind.

Record: Windsor 4803, flip called by Max Forsyth
OPENER, MIDDLE BREAK AND CLOSER

Well now you allemande your corner, let's do a "grand sashay"

Do sa do, look her in the eye, right hand—pull on by

See saw the next one, left hand to her—and then Pull by and do sa do the next one, I'll tell you when

Right hand, pull by and see saw round the next one there

Left hand, pull by and swing the next one—promenade that square

(Oh) there'll be no new tunes on this old piano . . . Ragtime piano of mine . . .

FIGURE

And now those four ladies chain, 'cross that ring . . .

The heads promenade halfway, halfway again Down the middle, right and left thru, turn sweet Adeline

Four ladies chain straight across, turn baby o' mine

Then whirlaway, weave by one, see saw the next Go back and swing that corner girl, promenade the set

(Oh) there'll be no new tunes on this old piano . . . Ragtime piano of mine . . .

SEQUENCE: Opener, figure twice for heads, break, figure twice for sides, closer.

SHORTENED DECK

By Singin' Sam Mitchell, Tucson, Arizona
Head ladies chain, don't take all night
Two and four you lead to the right
Circle four to a line by heck
Go forward and back, then shuffle the deck
Inside four gonna square on thru
Three-quarters round and guess who
Allemande left

HELEN'S DEPARTURE

By Gordon Blaum, Miami, Florida
Head two couples go forward and back
Forward again and double star thru
Sides cross trail, hook on the ends make a line
of four
Go forward out and back to the world
Arch in the middle for a Dixie twirl
Right hand couples go forward and back
Forward again and double star thru
Separate around one stand four in line
Right hand couples go forward and back
Forward again and double star thru
Separate around one stand four in line
Forward eight and back with you
Forward again and Star Thru
Allemande left

STAR THRU AND EIGHT CHAIN THRU

By Harold Hendricks, Canton, Ill.
Eight to the middle and back with you
Four ladies star three-quarters you do
Turn 'em by the left and roll promenade
Keep on walkin' that pretty little maid
One and three wheel around and star thru
Then eight chain thru . . .
When you get thru right and left thru the
outside two
Turn 'em around and star thru and pass thru
Go on to the next and square thru
Three-quarters around and courtesy turn your
own little Sue
Now star thru, right and left thru
Turn 'em around and eight chain thru
When you get thru you right and left thru the
outside two
Lady in front, allemande left

CONTRA CORNER

SPANKING JACK

(Traditional Contra Dance)

Record: Lloyd Shaw 177/178, flip with calls by
Don Armstrong
This dance is not for beginners. Alternate Duple
Minor: the dance starts with the active couples,
1st, 3rd, 5th, etc. crossed over and facing partner
across set. Each line indicates 8 counts.
Actives star right with the couple below
Now star by the left
Active two go down the middle
Turn alone, come back to place
Cast off, circle four with the couple below
Now circle right
With the couple above you right and left thru
Right and left thru back.

EXPERIMENTAL

Here for your basement workshop are four drills
to test the movement, Fold the Line, described
on page 52 of this issue.

TWENTY PAST TWO

By Fred Christopher, St. Petersburg, Florida
The heads to the right and circle four
Head gents break to a line of four
With the ones across square thru three-quarters
Mac
Bend the line go up and back
Do a double star thru then fold the line
Right and left thru you're doing fine
Star thru then a left square thru
Four hands round start looking man
Here comes corner, left allemande

FOLD A STAR

By Del Coolman, Flint, Michigan
One and three lead to the right, circle four
Head gents break, line up four
Forward eight and back with you
Double star thru, one, two
Fold the line, star thru, back away
Forward eight and back with you
Double star thru, one, two
Fold the line, star thru, back away
Forward eight and back with you
Double star thru, one, two
Fold the line, star thru, trail thru
Allemande left

LOOSE WHEEL

By Dick Hamilton, Sepulveda, Calif.
One and three you bow and swing
Forward up and back to the ring
Forward again you trail thru, around one to a
line of four
It's forward up and back with you
Whirlaway with a half sashay
Fold the line go right and left thru
Turn 'em around then dive thru, pass thru,
split the ring
Go round one to a line of four, it's forward up
and back
California whirl, fold the line to a left
allemande

FOLDING TRIO

By Willard Orlich, Akron, Ohio
Head couples bow and swing
Twirl your girl to the right of the ring
Three in line you stand, forward six and back
in time
Pass thru, fold the line, ladies arch, man duck
thru
Turn right around one, behind the man Dixie
chain
First left, next one right, around two
Hook on the end and line up four
Forward four and back in time, pass thru and
fold the line
Ladies turn back, double pass thru, all turn back
Men roll back, ladies start a Dixie chain
She goes left, he goes right, left allemande . . .

EAST STURDLEY

By John Fisher Thousand Oaks, Calif.
Well two and four do a right and left through
Turn on around and hear me sing
You back right out and make a ring
And circle to the left
Now roll away with a half sashay
Circle left, same old way
And the head two gents and their corner girls
Go up to the middle and back . .
Half square thru, that's what you do
And box the gnat with the outside two
Duck to the middle and circle four
Go all the way around
Right to the opposite, box the gnat
Grand right and left right after that

SOME STUD

By Dick Matteson, Decatur, Ill.
Side two ladies chain across
Heads go forward and back with you
Forward up with a half square thru
Square thru that outside two
You've got a line when you're facing out
Shuffle the deck then look out
First go left and the next run right
Circle four with the first in sight
Head gents break to a line you do
Forward up and back with you
Pass on thru and shuffle it too
Face your partner, back away
Forward up and back I say
Pass thru then wheel and deal
To a Dixie chain hear 'em squeal
Ladies left and the men go right
Allemande left

ECHO

By Bob McDaniel, Topeka, Kansas
First and third do a half sashay
Go up to the middle and back that way
Then Star Thru with the opposite two
Now do sa do with the outside two
Do sa do, go all the way round
Make an ocean wave as you come down
Balance forward, balance back
Cross trail thru, but U-turn back
Inside arch and dive thru
Star Thru in the middle you two
Then do sa do with someone new
Go all the way round, make an ocean wave
Balance forward, balance back
Half square thru, split the sides
Both turn right go around one
Two ladies chain in the middle of the floor
Turn 'em around as you did before
Then Star Thru that opposite two
Pass thru in the middle of the floor
Right and left thru the outside four
Inside arch and dive thru
Square thru out there in the middle
Count four hands and lookout Jack!
Count one more and don't look back
Allemande left with your left hand
Partner right go right and left grand.

MAGGIE'S MUDDLE

By Margaret Huggins, Winnipeg, Man., Canada
All four couples bow and swing
Side ladies chain to the right of the ring
One and three promenade half way round,
then no more
Lead to the right, circle four
Circle four, you're doin' fine, head gents break
and make that line
Forward eight and back with you
Shuffle the deck go two by two
Forward eight and back once more
Double pass thru go 'cross the floor
Lead couples arch (Remain facing out), second
couple thru
Separate go round one, down the center, cross
trail thru and
Go round one and circle four, you're doing fine
The two gents break and make that line
Forward eight and back with you, two gals arch
Gents duck thru but "U" turn back behind those
two (girls)
Forward eight and back again
The two ladies wheel chain to the opposite gents
Same ladies Dixie chain, lady go left, gent go
right and allemande left

★ SINGING CALL

SOUTH PACIFIC SHORE

By Marshall Flippo, Abilene, Texas
Record: Blue Star 1577
OPENER, BREAK ENDING:
Allemande left that corner girl, come home and
swing your own
Allemande left just once again, then promenade
your own (don't slow down)
Head two couples wheel around do sa do you
know
Go full around make an ocean wave balance
to and fro
Go right and left thru turn that lady, cross trail
thru don't roam
Allemande left that corner lady, swing with
your own
Promenade this lady go walking round that floor
Take her home and swing her at the South
Pacific shore.
FIGURE:
Head two couples half square thru, you turn
back and then
Box the gnat go right and left thru turn 'em
once again (with a full turn round)
Split the outside around just one to the middle
and do sa do
Go full around make an ocean wave, balance
to and fro
Then cross trail thru to the corner lady, swing
that pretty Jane
The gents star left go once around, then
promenade that ring
Promenade that lady go walking round that floor
Take her home and swing her at the South
Pacific shore
SEQUENCE: Opener, heads twice, break, sides
twice, ending.



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(More letters from page 6)

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Martin Mangum
Blackfoot, Idaho

Dear Editor:

I would like to register my thanks for the recognition you have given Square Dancing in South Australia in the January 1961 issue of Sets in Order. It is wonderful to read of Square

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Dash

#2527 **BULLY OF THE TOWN**, Flip Inst.
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#2530 **SHINE**, Flip Instrumental
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Dancing in various parts of the world. Your report covered Venezuela, Germany, England, Canal Zone and Mexico, besides we folks "down under"; an admirable illustration of how our hobby is on the up and up all over this globe of ours.

Douglas A. Colquhoun
Clovelly Park, South Australia

Dear Editor:

I am a lady square dancer who likes to wear just as pretty clothes for dancing as the next one. However, when I go to the dances and see

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Aqua No. 214 WHITE LILACS

A fascinating waltz for the more experienced round dancer. Choreography by Wes and Mary Read of Spokane, who gave us another hit — Waltz Caress. Original music for this dance by Doris Cooley, organist.

ILLUSION WALTZ on the flip side — Another waltz by the Reads that is not as intricate and is returned by popular request on 45 rpm.

Aqua No. 215 SUNNY WALTZ

Another beautiful waltz carefully arranged to suit the average round dancer. This was originated by Arna May and Jimmy Moss of Port Arthur, Texas, and dedicated to Sunny Lutz of Spokane. Original music by Doris Cooley.

LINDSAY WALTZ on the flip side — An original Three-Step by Jack and LaVerne Riley and returned by popular request on 45 rpm.

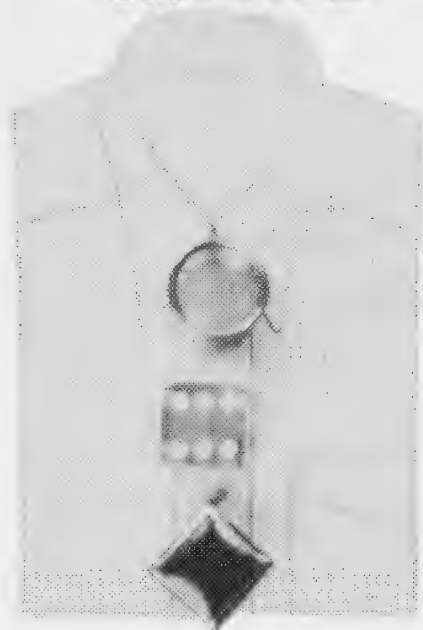
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dresses so heavily weighted with braids and lace, so encrusted with semi-precious stones and so glittering with gold and silver lame cloth, I am not only appalled, I am discouraged.

First off, I know I cannot afford the elaborate creations for myself, even by making them. Secondly, and this really *isn't* sour grapes, it seems to me this over-elaborateness is in questionable taste on the square dance floor. Hasn't the point of saturation been reached? I would like to see a reaction back to the sweet and

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Marian Peterson
Los Angeles, Calif.

Dear Editor:

... After reading your article in March Walkthru I decided I'd throw in our two bits on this "visitation" word you write about. In our own area we like the word *very much* as a great number of our clubs are quite small and a visitation dance sure does help our "dollars." There are 12 clubs in our group so this gives

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this visiting, huh?

Nadine Cline
Morro Bay, Calif.

The idea of clubs visiting clubs for square dancing
fun is wonderful; we're still looking for a better
word than "visitation." Editor.

Dear Editor:

Thank you for your wonderful article on
Dorothy Shaw (SIO, January 1961). You are
one of the first to recognize the amount of

energy and tireless devotion that goes into
being a square dance caller's wife. She was an
excellent helping hand to the many young
people who went through Pappy Shaw's train-
ing.

As you well know, so many teachers who
plod along day after day rarely get a tribute
for their efforts. Thank you for the "Roses"
you have given in Sets in Order.

Miriam B. Lidster
Asst. Professor Physical Edu.
Stanford University, Calif.



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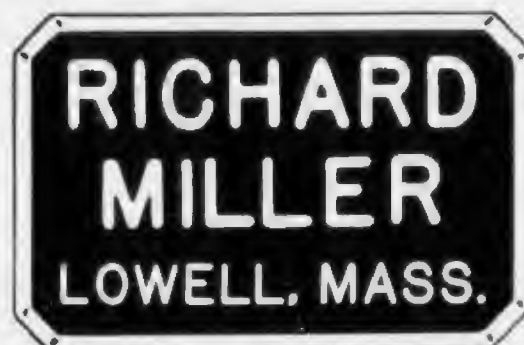
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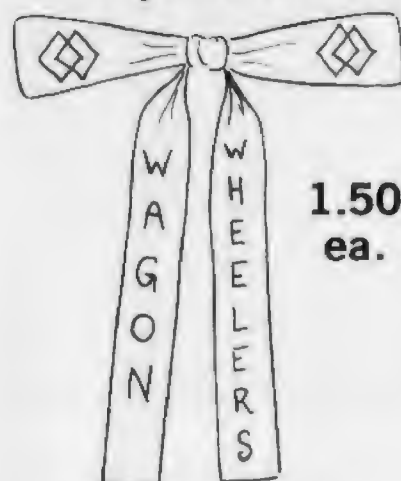
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Dear Editor:

Our Sets in Order (April, 1961) came this morning — most welcome, as you well know. On Page 12 under Square Dance Vacations you have me listed as "Mary Gray." Can you correct to "Marie Gray"? Would appreciate it.

Marie Gray

Tucson, Ariz.

Dear Editor:

We wish to thank you for the nice write-up you gave our Federation in your February issue of Sets in Order. Our "Get-Acquainted"

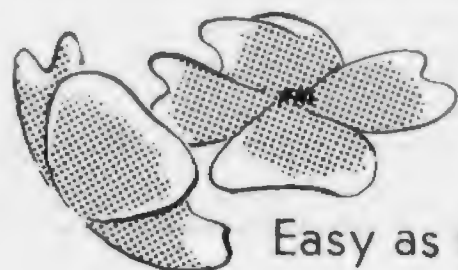
dance in February was a social and financial success and we feel the publicity you gave us was a contributing factor . . .

Marie S. Harrold

Fed. of Dela. Valley S.D. Clubs
Newtown Square, Pa.

CONVENTION COOK BOOK

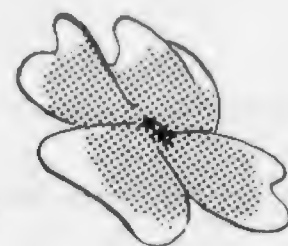
Now this is something new — a Convention Cook Book. This year's "National" at Detroit has added a most appealing feature for square



THE TUFFIELDS

have done a TWO-STEP for SQUARE dancers!

Easy as eating pie — it still has all the earmarks of a Tuffield dance: gaiety, serenity and light-footed grace.



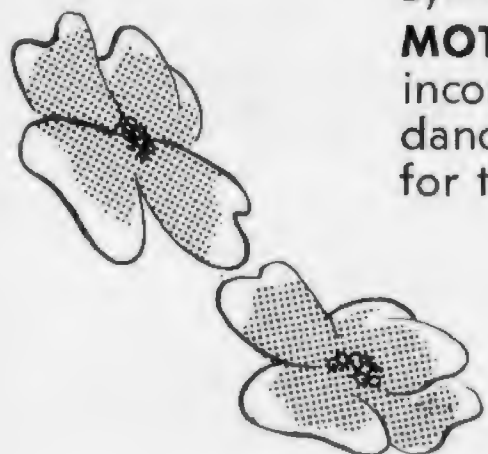
- #239-45 **DREAMERS' TWO-STEP**, by Jerry and Charlie Tuffield, set comfortably by Fred Bergin to that great 4/4 tune, "My Dreams Are Getting Better All the Time."
- #240-45 **CHAMPAGNE WALTZ**, by Dena M. Fresh, takes the other side of this delightful record. This is a tried and proven dance, and, next to the glorious **Sorrento**, Dena's greatest waltz. Danced to one of the finest modern Viennese tunes.

We are releasing this month the final record in our current CONTRA series.

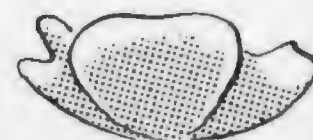
(More will follow in the fall).

#179/180 **DREAM LAKE**. Danced to "Love Makes the World Go Round," this is "Terry Lynn's Jig" in waltz time, skillfully prompted by Don Armstrong.

MOTIONS OF JOY. Mary and Fred Collette, of Atlanta, composers of the incomparable **Hills of Habersham**, have done another beauty. This one is also danced to "Love Makes the World Go Round" and instructions are included for this lovely round dancers' contra.



Ask for our catalog and contra leaflet.



Lloyd Shaw

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July 9 - Aug. 13

5 Separate Weeks atop Lookout Mtn. in cool Colorado

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dancers who like to eat — and who doesn't? The Souvenir Cook Book available at \$1.00 a throw, has been compiled and edited by Bessie Dahl, Vera Beerbower and Florence Secord, three of the area's most talented culinary artists. It will contain recipes for such exotic dishes as Googily Goggily, Chinese Breakdown Meatballs, Broken Glass Torte, Scotch Egg Pie, Breakfast Varsouvienne and others equally venturesome. More than 100 recipes will be incorporated. Remember to pick up your copy in Detroit on June 29-July. 1.

PREMIUM PLAN WINNERS

The most recent winners on the Sets in Order Premium Plan for selling subscriptions include one over the ocean in Germany. He is Sgt. John Pray of the Beaux and Belles in Frankfurt-am-Main and his club received a 50-cup Percolator. Other winners and their premiums include Helen Roberts, Square D Club, Salina, Kans.—Stationery and Binder; Goldie Lawrence, Trail, B.C., Canada — Beverage Server; and Homer Burson, Wagon Wheelers, Toledo, Ohio, a 72-cup Percolator. Why don't YOU give this a try?

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ADD CAMP LISTINGS

Since not all of the camp information was in to us earlier, we present it as it comes.

Aug. 6-11; Aug. 13-18—Family Square Dance Vacations, Greenbush Inn, Greenbush, Mich. Bill Graceys, Burt Tobey, Bill Petersons. Write Family S.D. Vacations, 9216 Dixie, Detroit 39, Mich.

Sept. 1-3 — Gala Square Esta, Prudhomme's, Ontario, Canada. Bob Fisk, Art Harris, LeVerne Reillys. Write Square Esta, 5447 Shimerville Rd., Clarence, N.Y.

ATLANTIC CONVENTION STAFF

The Northern New Jersey Square Dancers' Assn., sponsoring the 7th Atlantic Convention at Atlantic City, N.J. on September 29-30, announce who's going to be who on their staff. The group will feature Joe Lewis, George Campbell, Al Brundage, Curley Custer and Ron Schneider in the square dance department and the Manning Smiths, Dick Doyles and Dick Reinsbergs for round dancing. For reservations and more information, write N.N.J.S.D.A., P.O. Box 56, Metuchen, N.J.

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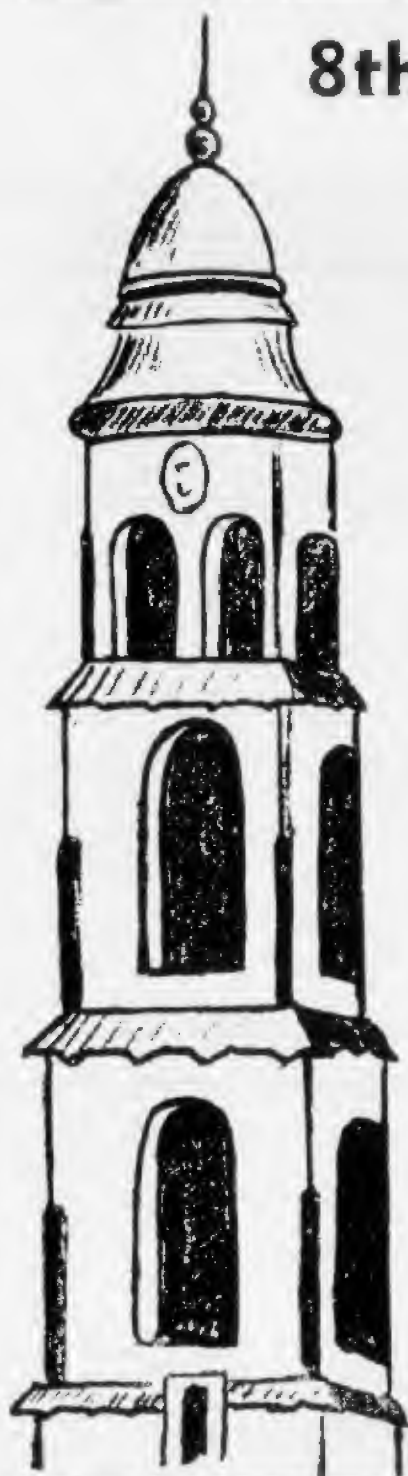
TRAILERS TO ALASKA

Bob and Iris Daugherty of the Bar Nothing Squares in San Diego, Calif., are planning a humdinger of a "different" kind of square dance trip. They are loading 11 families into trailers, campers and station wagons with tents and are taking off on June 24 for Fairbanks and Anchorage, Alaska. They hope to square dance a majority of nights along the way and their tentative itinerary includes Fresno, Calif.; Bend, Ore.; Seattle, Wash. Here they will lay over a day for rest and repairs and then take off again

for the far north. Their schedule calls for them to drive for three days and rest the fourth, in a regular pattern.

WELCOME TEEN AGE DANCERS

Charles Naddeo, an officer of the Western Square Dance Association of the Los Angeles, Calif., area, has this to say on teen agers in square dancing, "Welcome teen agers. They are not only our future square dancers but our future citizens. By welcoming them into square dancing, we are helping to assure them of the fact that they have a place in the world."



8th Annual California State Square Dance Convention San Diego (Balboa Park)

June 16, 17, 18, 1961

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Complete TEEN Convention — 75c Advanced Registration per day (Sat. & Sun.) When registering, please mark TEEN.

Registration (advanced) closes June 7th, 1961

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Walt and Thelma Woodham — Hawthorne, Cal.

WALT AND THELMA WOODHAM bring their own species of charm and integrity to the world of round dancing in Southern California, as well as to the several camps on whose staffs they have served.

They have been at it since 1947, when their square dancing started, and 1948, when Walt started his calling with a basic class which grew into a 3-to-5 nights a week program. Even back that early Walt and Thelma taught round dancing along with the square dance basics.

Their first class just for round dancing was held in 1956. By 1958 it was apparent that there wasn't time for them to continue both the calling and the round dance classes, so they resigned regretfully from calling for three clubs and began devoting their interest to round dancing.

On the organizational level they were charter members of the Callers' Pow Wow which grew into the Square Dance Callers' Assn. of Southern California. Under these auspices they have presented two training sessions of teaching techniques on the two-step and waltz to the callers. They were charter members of the Callers' Swap Shop and are members of the Round Dance Teachers' Assn. of So. California.

The busy Woodhams have served at round-

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Write — Bob & Marj Fease (We're square dancers too) **Shady Rest Lodge, Rt 4, Rhinelander 613, Wisc.**

ups, conventions, etc. Their job as co-ordinators of the 7th Annual State Square Dance Convention in Los Angeles is still the talk of the town. Serving on the round dance staff at four institutes plus being staff members of an annual round dance teachers' institute has taken them across the nation. They consider themselves fortunate to have had the guidance of the Frank Hamiltons in their many activities. At home they have basic, intermediate and advanced round dance groups but save precious time to go square dancing with their friends.

(More Dates, continued from page 5)

June 29-Jul. 1—10th Ann. Sq. Dance Conv. Cobo Hall, Detroit, Mich.

June 30-Jul. 1—EAASDC Summer Jamboree Wiesbaden, Germany

July 1—Circle 8-ers Timber Carnival Dance H.S. Cafetorium, Albany, Ore.

July 1—Squaws & Paws Buckeroo Jamboree Molalla, Ore.

July 9—Round Dance Guest Leader Inst. Evansville, Ind.

July 9-10—Miami Valley R.D. Sum. Week-End Commun. Club Pavil., Dayton, O.

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FREE! Illustrated information brochure . . . Write Al Brundage, 11 Dover Rd., Westport, Conn.

TRIBUTE TO A LOVELY LADY

By Jack Halfacre, Denver, Colo.

THE Colorado State Square Dance Association voted last year to present an award to Dorothy Shaw of Colorado Springs as a "small tribute and memento to the wonderful little lady of square dancing." Dorothy had spent many, many hours putting together the great 8th National Square Dance Pageant in 1959, and a special committee was set up to study ways to find a fitting way to express the

appreciation felt by all the dancers of Colorado.

When approached by this committee, headed by 8th National Chairman George Nichols, Dorothy stated that she felt a "live scrapbook" would be her best remembrance of this spectacular event, so the committee set to work on these lines.

It was decided that this "live scrapbook" would consist of actual color slides of the pageant accompanied by a tape of the event featured. Starting place was the original 2½ hour taped program made at the time of the pageant.

TWO CALLER-TEACHER MANUALS

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by JACK MANN

I. COMPACT VERSION FOR THE "PRO" . . . \$2.00 postpaid (airmail 22c extra)

- ★ Large collection of dances for the patter repertoire.
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- ★ Important pointers on teaching beginner classes.
- ★ Abundant exercise material, arranged in logical sequence, for teaching a 15-week square dance course.

Then, to fill in those items that are assumed as understood by the user of this manual, the following book is available:

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Same contents as the first manual PLUS these in addition:

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Part of the committee set to work, with Dorothy herself a necessary "part of the act," editing the tape, emphasizing the highlights and cutting the time so that the finished product would be something Dorothy could listen to and relive her memories.

The other members of the committee gathered all the available color slides, screening and making the necessary copies to fit the taped portion of the pageant. When put together the program will be one hour of listening and "seeing" pleasure.

Formal presentation of this historical award will be made in a special room in Detroit at the 10th National Square Dance Convention. Dorothy will be on hand to share her pleasure with anyone desiring to enjoy her "live scrapbook of square dance history."

MAGAZINE STRESSES SQUARE DANCING

John J. Morgenstern in an article in the National Education Journal of January, 1961, deals with Teen-Age Dating Patterns and the introduction of the dancing activity into chil-



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drens' groups. On square dancing he writes, "One such group association, square dancing, has apparent advantages and appeals. With or without dates, large numbers can participate, and mistakes can be laughed off instead of apologized for in acute embarrassment. When teen-agers square dance, the laughter and enjoyment on their faces is in happy contrast to the strained tenseness or trancelike concentration often seen when couples dance.

"When provided, square dancing is apparently popular with both teen-agers and



**CALLERS: You won't want
to be without it —
"The Basic Movements of
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This pamphlet is pocket-sized and makes a perfect give-away for your new dancers — and the old timers too. The 24 pages contain Basics 1-20 and 21-30 plus handy index.

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school officials. One junior high school, for example, sponsors parties for seventh and eighth grades where amusement is divided between square dancing and games. Another school reported that the favorite orchestra for dances was one that played the worst music, but that had a good square dance caller.

"Half an evening of any high school dance could be devoted to square dancing . . ."

We are indebted to Lucien R. Gallais of Ferguson, Mo. for directing attention to this article.

Sets in Order MAKES AVAILABLE TO YOU

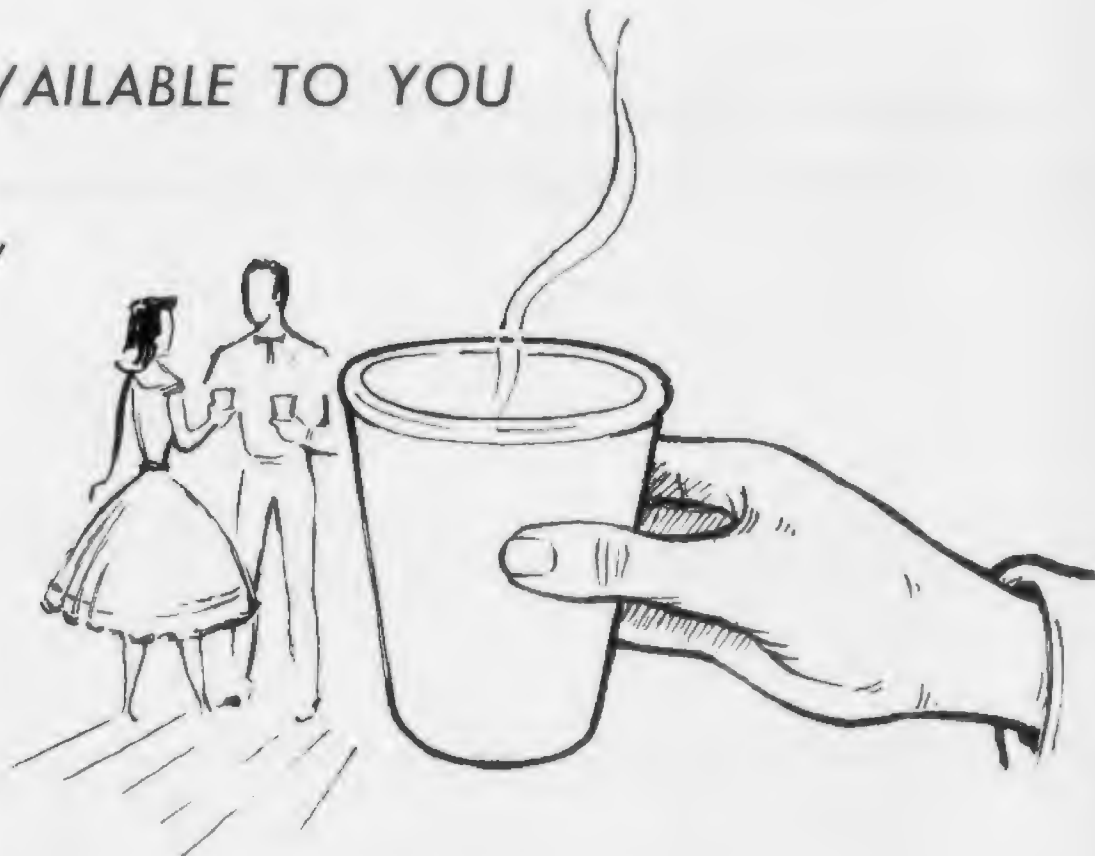
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(Californians: Add 4% sales tax)

Prices somewhat higher in Canada.

The CALLER OF THE MONTH



Photo by J. Lee Willis

Vern Smith — Dearborn, Mich.

WITH THE SPOTLIGHT so sharply focused on Detroit's place in the square dancing sun this summer, also illumined is the work being done by Vern Smith, one of the area's most popular and busy callers. Vern has been teaching beginners and intermediates and calling for advanced clubs since 1952, when he introduced Western square dancing thru the Dearborn Recreation Department.

Vern became a caller because, while training to be a physical education teacher, he had to learn to call a few simple squares for the children. During a gym demonstration Vern sent the kids into the audience to bring their parents out on the floor to dance with them. This was the real beginning. The PTA sponsored some dances with Vern at the mike and he and his taw, Ruth, were off on a wonderful new hobby.

Square and round dancing are thoroughly integrated in Vern's groups. After the first five weeks of all beginners' classes he starts teaching the basics of round dancing, along with simple mixers and routines that use these basics.

He has written many square dance breaks and together the Smiths have contributed Lover's Two-Step and Thunderbird Waltz to the round dance field.

Vern originated Michigan's Wolverine Square-A-Round, a vacation square dance camp.

He is quick to give credit for his success in this chosen hobby to his wife, Ruth who, he says, "Relieves me of the 'little things' like wall-washing, house-painting, looking after our three children, etc., so I can do a better job with my groups."

THIS WE LIKED

At Barden's Barn, up in Lebanon, N.H., wearing apparel and jewelry just for square dancers is sold in a shop most appropriately titled, "The Rig Room."

Fashions by Nita Smith

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College Station,
Texas

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Brochures



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Co-ordinated

Square and Round Dance
Dresses, Petticoats & Pantalettes
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to wear the
dance earrings.

A variety of colors and shapes to suit your taste. Match your favorite outfit. Also matching Bolo Slides for the men.

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EXPERIMENTAL LAB

THE RECENT TREND among the designers of new movements seems to be either getting folks from couples into lines of four or, as in our example this month, to get them from a line of four into a two-couple formation. In workshopping any new movement before exposing it to general usage it's well to have a yardstick against which to measure its advantages and disadvantages. Perhaps you have such a mental gauge of your own. If not, you may like to use this one which was prepared for Sets in Order by a number of club callers and teachers.

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

FOLD THE LINE

By Verne Callahan, Flint, Michigan

From a line of four each person on the end of the line moves forward. The person coming from the right end does a half left face turn while the one on the left does a half right face turn. The two then end side by side facing the couple who had previously been in the center of the line with them.

As shown here in a single line of four (1), or in two facing lines of four, the center couple stays in place as the end dancers move forward (2). The moving pair go a couple of steps forward and then turn in (3), the person coming from the right end of the line doing a left face turn while the one from the left end does a right face turn to end side by side (4) facing the other couple. The calls that follow need to be handled with discretion as it is assumed that regardless of who was active previously (supposing that it could have been the couple in the center of the line at the time of the call) the ends are now logically active in the case of some calls (i.e. now split that couple go round one, etc.) or they might be inactive (i.e. dive to the center, etc.).

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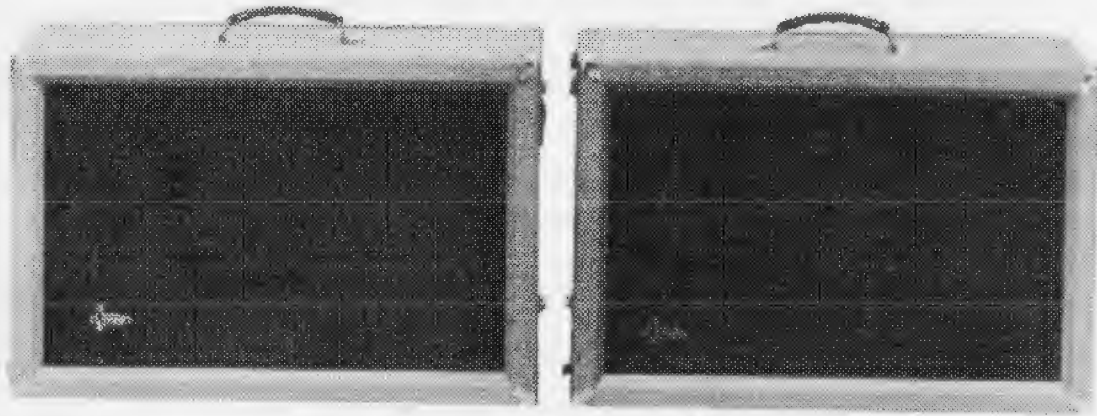
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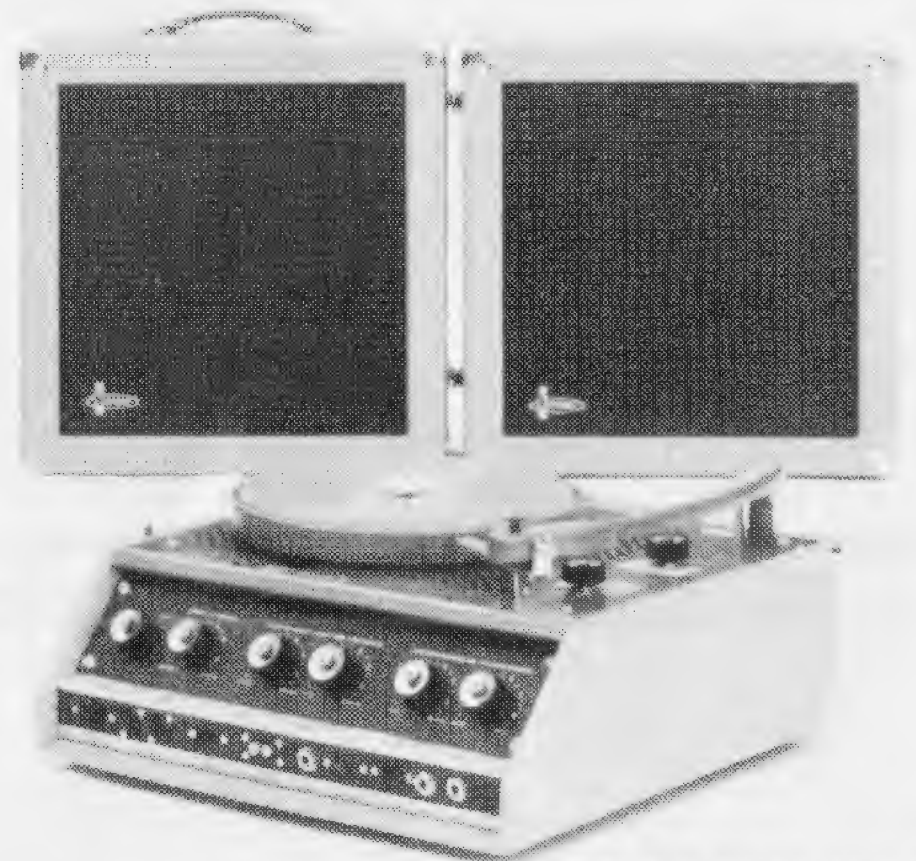


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SINGING CALLS

THERE'S NOTHING AS SWEET AS MY BABY —
Dash 2526

Key: C
Caller: Johnnie Roth
Music: Western 2/4

Tempo: 130
Range: High HC
Low LC

Lead: Violin, Accordion

Rhythm: Guitar, Bass, Accordion

Comment: Instrumental is balanced and has good rhythm but tune is repetitive. Call is standard and uses a right hand star following a box the gnat. You can understand Johnnie.

I DOUBLE DARE YOU — Sets in Order F 111 ★

Key: F
Caller: Lee Helsel
Music: Subtle swing 2/4

Tempo: 128
Range: High HC
Low LC

Lead: Piano, Accordion, Guitar

Rhythm: Drums, Bass, Piano, Guitar, Accordion

Comment: Music is quite smooth and features interesting background piano work. Figure is well timed and tune lends itself to patter. Lee's calling is clear and exciting, and this record is in a slightly lower voice range than his previous releases.

TWO HOOTS & A HOLLER —
Swinging Square SS 2314 ★

Key: B flat
Caller: Lou Lakons
Music: Smooth Western 2/4

Tempo: 128
Range: High HB
Low LB

Lead: Guitar, Accordion, Banjo

Rhythm: Bass-Guitar, Guitar, Banjo, Accordion

Comment: The music is quite subtle and has a good after-beat rhythm. Figure includes a Snaperoo (star thru) and an ocean wave. Dance is interesting and well timed. Lou's calling is

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Each report gives the tempo, key, voice range and the instruments used. The shaded area in the chart indicates the range of notes used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (★) in which case you will find the calls or directions reproduced in the Workshop section of the same issue.

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clear. The tune is pitched low and has a full octave range. The songs lends itself to interesting patter.

HEY, LOOK ME OVER — Lore 1009

Key: G

Tempo: 128

Caller: John Hendron

Range: High HE

Music: Small combo — jazz 2/4

Low LC

Lead: Violin, Accordion

Rhythm: Bass, Accordion, Drums

Comment: Music is smooth but range of tune covers more than an octave. Highest note (E flat) is hit only once so possibly could be skipped over. Tune is bouncy. Figure is stand-

ard and uses an unusual method of forming lines. Hendron's calling is clear.

LET'S THINK ABOUT LIVING — Lore 1008

Key: D flat

Tempo: 128

Caller: John Hendron

Range: High HD

Music: Small combo — jazz 2/4

Low LD

Lead: Violin, Accordion

Rhythm: Drums, Bass, Accordion

Comment: Tune uses the full range with parts of it low and parts high. Music is smooth. Figure is interesting and standard — uses a Star Thru. John's calling is clear. Fidelity is better than previous releases on this label.

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PENNSYLVANIA POLKA SQUARE — Swinging

Square SS 2313

Tempo: 132

Key: D

Range: High HC
Low LA

Caller: Bob Wright

Music: Western Polka

Lead: Accordion, Guitar, Mandolin

Rhythm: Bass, Piano, Guitar, Accordion

Comment: Music is a well played polka but the range of tune (3 notes more than octave) will make it difficult for many callers to use and stay on melody. Figure is fast moving in the modern trend with an optional "star thru, pass thru, star left with the outside two" a typical section. Bob's calling is easily understood.

MILLION DOLLAR SMILE — Blue Star BS 1575

Key: G

Tempo: 132

Caller: Marshall Flippo

Range: High HD

Music: Standard 2/4, subtle

Low LB

Lead: Violins, Piano, Saxophone, Guitar

Rhythm: Piano, Drums, Bass, Guitar

Comment: Music is quite smooth and well balanced. The tune covers a range of over an octave. Marshall handles it superbly but some callers will have trouble. The figure is quite standard, not difficult, and well timed.

WALK RIGHT BACK — Longhorn 133

Key: B flat

Tempo: 134

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Caller: Red Warrick

Music: Small combo Western

Lead: Violin, Guitar, Piano

Rhythm: Guitar, Piano

Comment: Music is thin. Tune is an unfamiliar Western that has some of the same feel as this same label's "Mona Lisa." Figure uses an alle-mande left from a facing out circle. Warrick's calling is clear.

Range: High HB

Low LB

Lead: Saxophone, Guitar, Violin

Rhythm: Piano, Bass, Guitar, Violin

Comment: Tune is a fast moving one that covers a very limited range but is towards the high of the scale. Figure is close timed and fast moving. Uses an ocean wave. Marshall's calling is clear and sharp.

SOUTH PACIFIC SHORE — Blue Star BS 1577 ★

Key: F

Caller: Marshall Flippo

Music: Standard 2/4, subtle

Tempo: 132

Range: High HC

Low LF

TWO TIMIN' GAL — Sunny Hills AC 163

Key: D

Caller: "Butch" Pritchett

Music: 2/4, subtle ragtime

Lead: Piano, Accordion

Rhythm: Bass, Guitar, Accordion, Piano

Comment: A pleasant instrumental with just one

Tempo: 129

Range: High HC

Low LB

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note over an octave range. The figure is generally standard, well timed, and not difficult. The caller does a very good job and his voice is clear.

S'POSIN — MacGregor 8765

Key: D

Tempo: 126

Caller: Bob Van Antwerp

Range: High HD

Music: Standard 2/4 in a

Low LA

jazzy swing style

Rhythm: Bass, Guitar, Piano, Accordion

Comment: The music is quite danceable and the figure, though not difficult is fast moving and uses several "star thru" and "around one" figures. Tune has a range of 3 notes over an octave and some callers will not be able to do it and still stay on the melody. Bob's calling is exceptionally clear and pleasant.

WALK RIGHT BACK — Blue Star BS 1574

Key: C

Tempo: 132

Caller: Marshall Flippo

Range: High HC

Music: Standard 2/4, subtle jazz

Low LC

Lead: Violin, Guitar,, Saxophone

Rhythm: Drums, Piano, Guitar, Bass

Comment: The music has a pleasant sound and the strong after beat rhythm should make it quite danceable. The tune covers an octave but rides to the high side which will not make it quite as easy to call as most of Marshall's dances. Figure is standard with star thrus, square thrus and lines in the modern trend. Marshall's calling is clear.

BLACK-EYED SUSAN BROWN — Lore 1010

Key: B flat

Tempo: 132

Caller: Bob Henderson

Range: High HB

Music: 2/4 pazz with swing

Low LB

Lead: Violin, Accordion

Rhythm: Accordion, Bass, Drums

Comment: Music is very lively and features a "hot fiddle." This should please those who like them pitched just a little to the low side. Figure is a real "mover" and "dive thru, star thru, cross trail and swing" is typical. You can dance to Bob's calling.

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HOT BANJO BOOGIE — Flip H 113**Key:** D**Tempo:** 134**Caller:** Roy Holt**Range:** High HB**Music:** Western

Low LD

Lead: Violins, Guitar, Banjo**Rhythm:** Guitar, Bass, Banjo

Comment: The music has the feel of a hoedown and could be used as such. The range for a singing call is in an easy middle range. The break uses a daisy chain. The figure uses a Dixie twirl after a bend the line. You can understand the caller.

DOUBLE EAGLE RAG — MacGregor 8775**Key:** C**Tempo:** 138**Caller:** Fenton "Jonesy" Jones**Range:** High HC**Music:** March

Low LG

Lead: Accordion, Guitar, Saxophone**Rhythm:** Xylophone, Bass, Piano, Guitar

Comment: Music is lively but tempo is fast. The range is two notes over an octave and goes down to a low G. Figure is standard and uses a three-quarters square thru. Jonesy calls in his usual fine manner but balance could be sharper.

QUICK SILVER — BLUE STAR BS 1576**Key:** B flat**Tempo:** 132**Caller:** Marshall Flippo**Range:** High HB**Music:** Standard 2/4, subtle

Low LD

Lead: Guitar, Violins, Saxophone**Rhythm:** Bass, Piano, Guitar, Drums

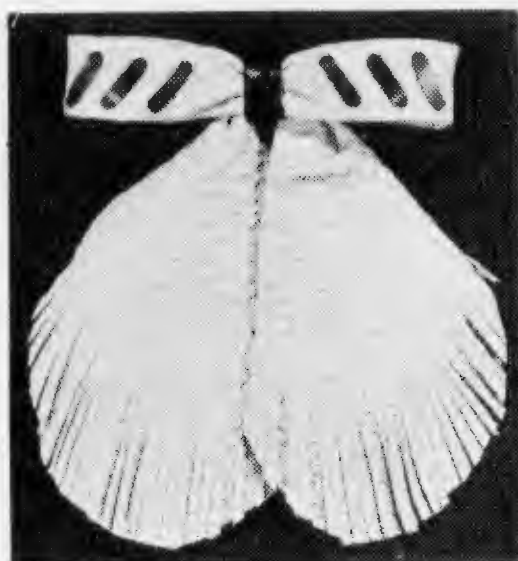
Comment: Music follows the pattern that this label has been using with a subtle lead and good after beat. Figure is smooth flowing and standard and is a good dance but will require some practice to fit words to music. Marshall's calling is good but balance is not up to his usual standard.

RAGTIME PIANO — Windsor 4803 ★**Key:** F**Tempo:** 130**Caller:** Max Forsyth**Range:** High HC**Music:** 2/4 ragtime

Low LD

Lead: Piano, Banjo, Clarinet, Guitar**Rhythm:** Bass, Drums, Piano, Banjo, Guitar

Comment: The music has a lively ragtime swing.



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The dance uses a grand sashay in the break. The figure uses a chain, whirlaway, weave by one, see-saw the next then swing the new corner. The call is quite directional and Max's calling is enthusiastic.

HOEDOWNS

WARM UP — MacGregor 8785

Key: A Tempo: 128

Music: Mandolin, Piano, Guitar, Bass

Comment: A smooth flowing, well balanced hoe-down using a chord pattern rather than a melody. It is quite subtle.

Flip Side: A relatively easy patter call by Jerry Helt. The calling is clear and he uses a minimum of patter. Newer dancers will probably enjoy this.

FIVE THIRTY BREAKDOWN — Longhorn LH 307

Key: G Tempo: 136

BOIL THE CABBAGE (flip side to above)

Key: A Tempo: 138

Music: Fiddle, Bass, Guitar, Piano

Comment: Traditional small combo Western hoe-downs. For callers who like music with a fast tempo, these should be to their liking. Rhythm is steady with strong after beat.

WILD CAT—Windsor 4186

Key: G Tempo: 132

CLAMOR (flip side to above)

Key: D Tempo: 130

Music: Both sides multiple guitar work and "Clamor" also uses a harmonica.

Comment: These are two more sides like the very successful previous releases on this label. Len Payton is the artist. These will be popular.

ROUNDS

WALTZ WITH ME — Grenn 14023

Music: Saxophones, Piano, Bass, Drums, Violins

Comment: Slow waltz. Tune is "The Waltz You Saved for Me." Music is full and well arranged. Dance is a smooth flowing routine using a reverse twirl maneuver into a twinkle.

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FAIR LADY (flip side to above)

Music: Saxophones, Violins, Bass, Guitar, Harp, Piano, Drums, Trumpets, Trombone

Comment: Here is an exceptionally well arranged instrumental using a large band. Dance routine is smooth and has an interesting combination of standard round dance movements.

MAIS OUI — Grenn 14022

Music: Drums, Piano, Saxophones, Trumpet, Bass, Guitar

Comment: Music is lively. This is a new recording for a dance previously in circulation using a "pop" label. The dance routine is a bouncy two-step with unusual phrasing. Choreography by Jeanette and Ralph Kinnane.

ONE ROSE (flip side to above)

Music: Violins, Piano, Trumpet, Bass, Drums, Saxophones

Comment: Music is full and danceable. The routine by Lela and Louis Leon is one that has been out several years using a "pop" label. It will appeal to experienced round dancers.

MISSING YOU — Grenn 14024

Music: Saxophones, Piano, Drums, Bass, Trumpet, Violin

Comment: Waltz. Music is quite danceable. Dance routine by Van and Audrey Van Sickle uses standard steps but makes them interesting with the use of cantor rhythm and a "different" solo maneuver. Tune is "My Heart Cries for You."

WHITE DOVE WALTZ (flip side to above)

Music: Same as above.

Comment: Waltz. Music has a pleasant subtle smoothness. Routine is by Orie Rouland and is not difficult. Several parts repeat.

PERKY — Sets in Order X 3123

Music: Piano, Guitars, Drums, Bass, Trumpet, Vibes

Comment: Music is fast moving two-step. Interesting guitar work gives it a lightness that makes it good dancing. The routine by Bryce

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and Elnor Reay is easy. Standard figures plus a box two-step variation used. Flip side is the same music divided into sections for practice.

SHORTEE — Sunny Hills AC 3165

Music: Saxophones, Trumpets, Piano, Drums, Guitar, Bass, Trombone

Comment: Music is full and well arranged. This two-step is of medium complexity and has several sections repeating. It is a rhythm dance using combinations of slow and fast steps.

Flip Side: This side has the same music with voice cues to aid in learning the dance.

CHASING RAINBOWS — Rio WG 101

Music: Saxophone, Trumpet, Piano, Drums, Bass, Trombone

Comment: Well arranged music with high fidelity reproduction. Though the music is a slow two-step tempo, the dance routine moves fast and is tricky. This will interest those who like "challenge" in their round dancing.

WONDERFUL ONE (flip side to above)

Music: Same as above.

Comment: Waltz. The music is very danceable. The routine is fast moving and not easy. It uses an interesting combination of a "Tamara" to a "wrap" followed by a "wheel." Experienced dancers will like it.

MORNING GLORY — Lloyd Shaw 237-238

Music: Organ and Piano

Comment: Waltz. Tune is "Oh, What a Beautiful Morning." Music is played by Fred Bergin and is similar to many others on this label. The dance is by Roger and Jean Knapp and uses standard figures including three measures of "Tamara" figures. No sections repeat.

PONY TAIL HOP (flip side to above)

Music: Organ and Piano

Comment: Two-step. Music has a "bouncy" rhythm using the tune, "The Surrey with the Fringe on Top." Figure is easy with nothing more difficult than a grapevine. Also uses a "run, two, three, hop;" to fit the music.

WE TWO — Lloyd Shaw 235-236

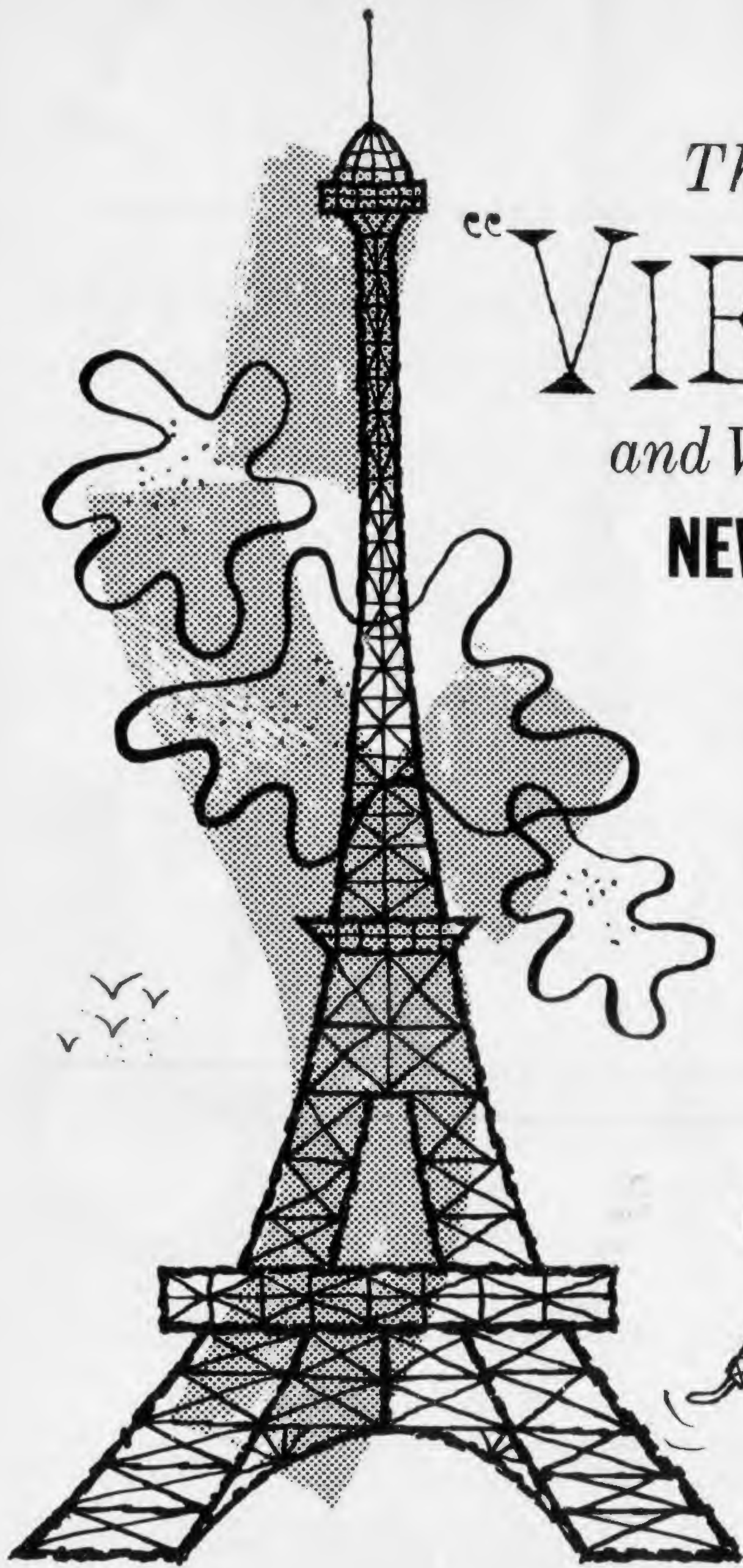
Music: Organ and Piano

Comment: The tune is "If You Were the Only Girl in the World." The routine is by Bryce and Elnor Reay and uses standard round dance movements in a 40 measure pattern. Most interesting part is a grapevine to a cross and flair. The dance also uses several twinkles, balances and six twirls. Very few repeats are used.

THE MUSKRAT RAMBLE (Flip side to the above)

Music: Organ and Piano

Comment: A snappy two-step that is not difficult but does move. As a styling note the originators suggest the use of a "Charleston" step in several places.



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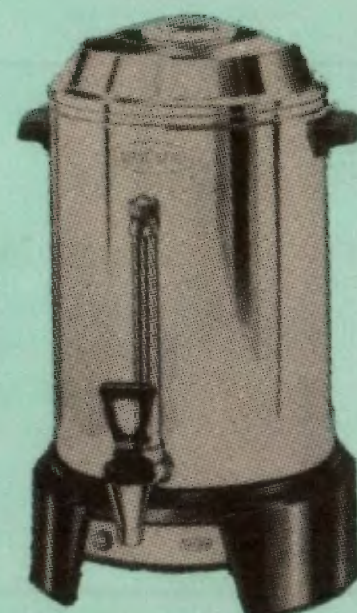
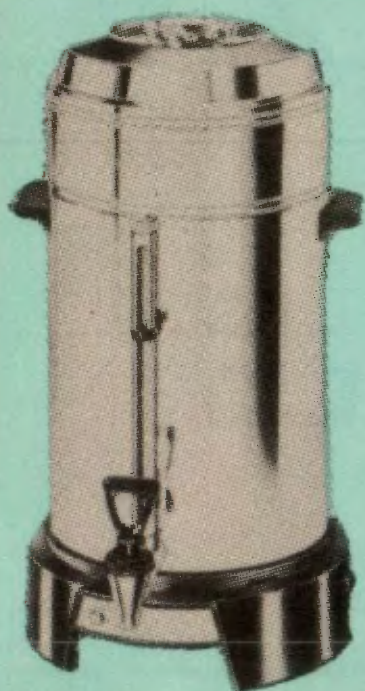




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